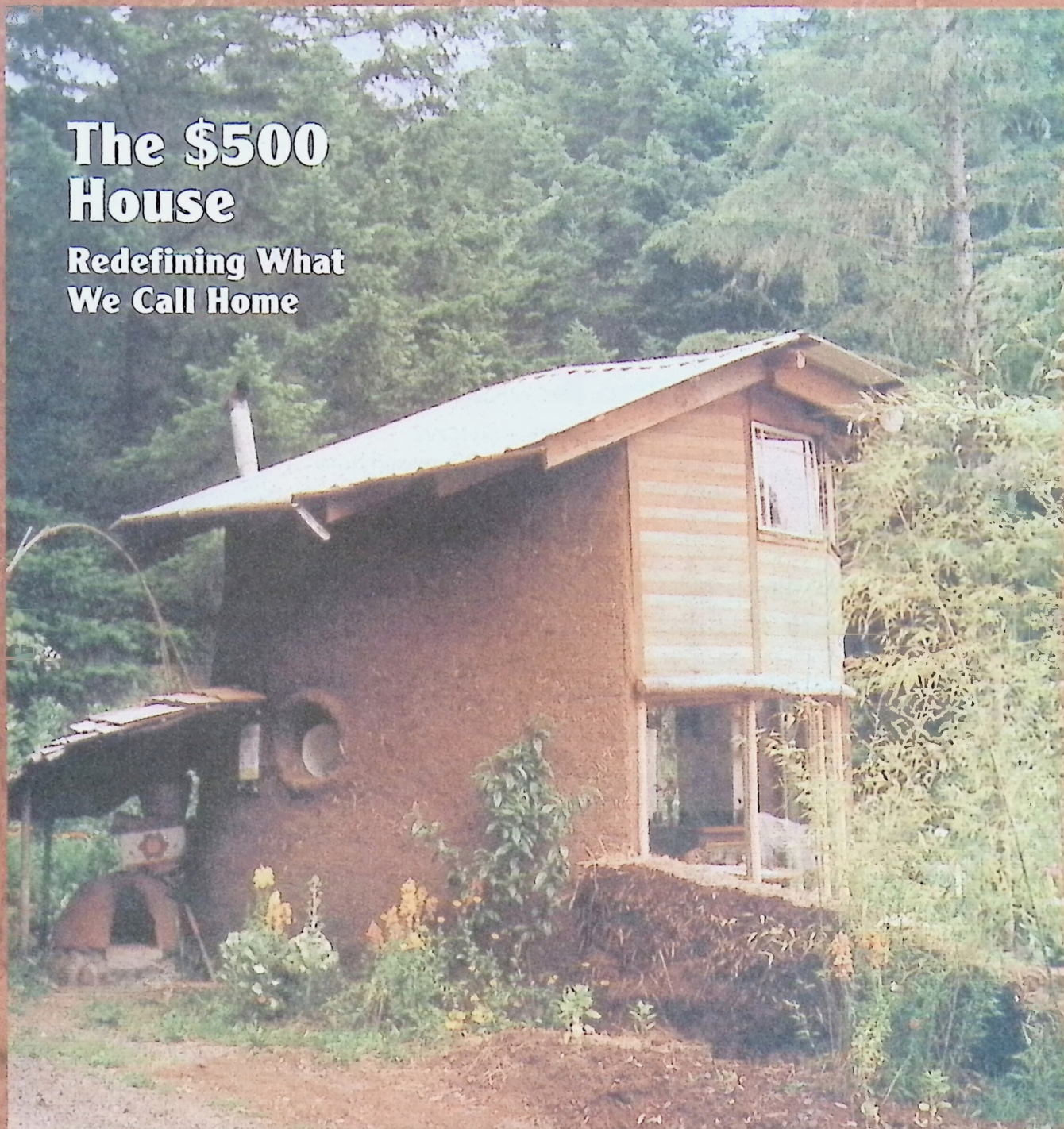


JEFFERSON

Monthly

The \$500 House

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The Members' Magazine of Jefferson Public Radio

September 1994

1994 - 1995

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The Eleventh Annual September Music Festival is spearheaded by Eda Jameson this month in Medford (see Artscene).



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Bass-Baritone David Ward will sing the title role in Rogue Opera's production of Don Pasquale (see Artscene).

The Jefferson Monthly is published 12 times a year by the Jefferson Public Radio Listeners Guild as a service to its members. Display advertising space can be purchased in the publication by calling (503) 552-6301 or (916) 243-8000 in Shasta County.

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JEFFERSON

Monthly

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Loving to Learn

September means back to school for the youngsters. But how about their grandparents? Ashland's Elderhostel program means it's never too late to start polishing up that apple.

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Jefferson Public Radio welcomes your comments:

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TUNED IN

Ronald Kramer

Public Radio's Business Partners

The relationship between businesses and public broadcasting remains a little unclear to some listeners and occasionally to the Congress. Business support for public broadcasting is an important, growing and necessary factor in its survival.

Just as some individual listeners choose public radio over other stations both to listen to and to support, some owners and managers of commercial businesses find public radio stations to be their favorites. In some instances they choose to support us with their individual memberships. But in many instances they elect to support Jefferson Public Radio with a grant, which we refer to as underwriting, made in the name of their company. Making a grant from the company may allow them to give more because their business has a larger philanthropic budget than do most families or there may be tax-related benefits. Undeniably, many businesses like to be associated professionally with a service they value and admire. It's kind of like the businesses who display a "contributors" plaque by their cash register.

The difference is that broadcasting is a federally regulated industry. We can't just give these folks a plaque to locate in their store. When a business provides material support associated with a broadcast, FCC rules require that we broadcast an identification announcement. Like most federally mandated activities, the manner of the identification is further described with a series of "do's and don'ts."

Individual stations interpret the "do's

and don'ts" differently and public radio and public television have a different list of "do's and don'ts." I'd like to share with you a bit about our own approach.

“

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STRENGTHENING AND
PRESERVING OUR PUBLIC
RADIO PROGRAMMING.
NEXT TIME YOU ARE IN
AN ESTABLISHMENT WHICH
HELPS SUPPORT JEFFERSON
PUBLIC RADIO, HOW ABOUT
SAYING "THANKS."

the audience to take a particular step.) JPR requires that an underwriter's announcement be held to 15 seconds, which doesn't allow much more than giving their name, address and the nature of their business. As is the case with any standard or guideline, sometimes you have exceptional circumstances. A business formed of a partnership of multiple parties may have an extremely long and time-consuming name. In one instance I can recall, the company's address was complex because it wasn't a simple street number and required a little more explanation. Practically speaking, we attempt to craft announcements which best meet the spirit, as well as the letter, of the FCC's regulations.

An important exception to all of the above, however, is that these restrictions apply to for-profit organizations. In an im-

We are required to disclose the name of any party providing underwriting support. We also can provide some simple information regarding the business such as its phone number, address, the type of business they conduct, or their hours of operation. Unlike commercial radio advertising, we cannot give prices, make comparative statements, or call upon the audience to do something (for example, we couldn't say "Come on down for the best selection of merchandise in town" because we would be asking

In Good Hands...

Late in May SOSC's president, Joseph Cox, was selected to serve as the Interim Chancellor of the Oregon State System of Higher Education, the eight-campus state-wide college and university system of which SOSC is a part. Here at JPR, we greeted the news with mixed emotions. Joe Cox has been a fine president. Although he is fond of saying that he isn't really gone, and does intend to return in some capacity, the fact is that we no longer enjoy the close, daily association with him which was so productive. He has also been an extraordinarily devoted and sensitive supporter of Jefferson Public Radio. An avid listener, an enthusiastic member, a source of frequent wise counsel - he has been an important part of JPR's life during his seven years on this campus. We don't easily relinquish that type of caring supervision with something as fragile as public radio.

If there is any comfort in Joe's new assignment, it is that he brings with him the knowledge and commitment to public radio which he can now apply on a larger state-wide canvas. But, there is also some good news for JPR supporters in these changes. Here at Southern Oregon State College, we have been blessed with an extremely knowledgeable and committed core of campus administrators. I am proud to say that, to a person, the key staff on this campus are JPR Listeners Guild members and believers. As of July 1, Dr. Stephen Reno, formerly SOSC's Provost, has been selected to succeed Joe Cox as Interim President of the College. An equally avid JPR listener, Steve has watched our progress, shared our pain, and been a cheerleader with little gestures like stopping by the studios with bagels and cream cheese for the marathon crew during fundraisers. As we continue to work together to create a public radio service of which we all can be proud, JPR listeners can be comforted to know that we continue to be in good hands.



CONTINUED ON PAGE 27

AHHH!



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SPEAKING OF WORDS

Wen Smith

Stand By for Nooz

On a Tuesday we were listening to the radio when Paul Harvey's distinctive voice came on. "Good morning, Americans! Stand by for *news*!"

We stood by. Paul Harvey's commanding manner told us we should, even though we were pretty well fed up on news.

"How does he make the news sound so important?" my wife said.

Like most of her questions, this one set me to looking for an answer.

"Maybe it's in his pronunciation," I said. "He doesn't say, 'Stand by for *nooz*'; he says, 'Stand by for *nyooz*.'"

"He puts a 'y' sound into it, doesn't he?" she said. "It's the way some people pronounce *Nyoo* York and *Nyoo* Jersey."

"I don't think they do that in New Jersey," I said. "Sometimes they leave the *New* out altogether. It's just 'Joisey.'"

"And I've heard '*Nyoo* Orleans,'" she said.

"But not," I said, "from people who live in 'NAW-linz.'"

I was reminded of one of my speech teachers who used to insist that it was always *nyooz*, not *nooz*. She expected a precise and refined elocution. And she always preferred the *nyooz* on *Chooz-day*, her favorite day of the week. It made most of us think of bubble gum. Somehow we all knew, or *nyoo*, that her ear was set to a different *choon*, and most of us did it her way in class and another way everywhere else.

"I've always said *Tooz-day* and *nooz*," my wife said. "Very few people say, 'the *Chooz-day nooz*.'"

"Very few," I said. "But you said '*fyoo* people,' not '*foo* people.' If *f-e-w* sounds like *fyoo*, then I suppose *n-e-w* should sound

like *nyoo*."

"If a word begins with *n-e-u*," she said, "then I say *nyoo*, as in *neurosis*."

"I guess I'm *NOO-truhl* on that," I said. "*NYOO-truhl*," she said.

By that time Paul Harvey was on "page two," his way of identifying a commercial.

And I noticed he didn't say "page *choo*." I don't know how he would pronounce *Chooz-day*.

Pronunciations are largely matters of taste, and there's no disputing taste. What sounds right is what we grow up with, even if what we grow up with is from the wrong side of our mouths. It's not easy to teach an old tongue *nyoo* tricks.

Stress is another matter, and much more important. Every language has its characteristic stress patterns, and you won't be understood if

you get the *em-FASS-uss* on the wrong *suh-LAB-uhl*.

Language has music in it, and you're in luck if you can carry the tune. Or, as my old teacher would say, if you can carry the *choon*. If you want to be as eloquent as Paul Harvey, you have to know more than the *nyooz*. You have to get the music right, too.

Good day!

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

A Legacy that will endure *forever.*

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.

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JEFFERSON OUTLOOK

Russell Sadler

Nothing Clear-Cut About the Tillamook State Forest

The Lyda Logging Company was hoot owl logging on one of those parched summer days near Gales Creek on the east slopes of Oregon's Coast Range. There had been no rain for two months. It was August 14, 1933, and America was in the grip of the Great Depression. The Lydas were among the lucky ones. They had work. Lyda Logging was supplying logs to a nearby Crossett Western sawmill at the rate of 75,000 board feet per shift for \$16 a thousand board feet. Lydas' loggers were making \$3.50 an hour in an economy that saw good workers doing odd jobs for as little as 20 cents an hour.

Hoot owl logging in the fire season starts before dawn and stops near noon when the temperature rises and the humidity plummets. But mill officials had not yet arrived to tell the Lydas to stop logging. Near 12:30 in the afternoon while dragging another log to the landing, fire broke out in tinder dry brush below their spar pole. The frantic effort of the crew and eventually 40 men could not put it out and the Tillamook Fire began.

By nightfall the fire spread to 400 acres. Some eyewitnesses say there were actually two fires in the vicinity. The Lydas argue over how their fire started. No one is sure how the second fire began.

By August 15th the Tillamook Fire spread to 10 square miles. The temperature would reach 104 degrees while 500 firefighters struggled to keep the fire contained. By August 16th the fire spread to another 8 square miles. The temperature again passed 100 degrees.

By August 20th the fire broke out of fire lines to the west. The U.S. Army had set up a depot to dispatch food and equipment to firefighters. Still the fire spread. August 24th and 25th the humidity dropped to 26 percent and a much feared strong east wind breathed new life into smoldering coals and whipped sparks into virgin timber. The fire swept south and west crowning, roaring and devouring 240,000 acres and 12 billion board feet of lumber in the next 40 hours. Eyewitnesses

say the forest simply blew up like a bomb.

Flames burned along a solid 15 mile front, leaping from tree crown to tree crown without touching the ground, often spreading faster than a firefighter could run. The fire devoured one of the oldest, densest stands of old growth Douglas fir, yellow fir, spruce and cedar left in the United States - trees 8 to 30 feet in circumference.

Pilots reported smoke from the fire storm passed 40,000 feet. Ash rained down on ships 500 miles at sea. Towns like Hillsboro experienced darkness at noon as thick clouds of smoke obscured the sun for days. Ash piled up on the streets of nearby communities thicker than the eruption of Mount St. Helens.

By August 26th more than 1,000 firefighters had again contained the blaze. Finally rain and coastal fog did what fire fighters could not. Nature smothered and killed the Tillamook fire in early September, almost two weeks after it started in Gales Creek.

One firefighter was killed. The economic loss was conservatively estimated at \$600 million. Contemporary photographs show a charred wasteland half the size of Rhode Island dotted with the grotesque carcasses of thousands of animals and naked snags reaching into now cloudy skies.

But the story of the Tillamook Burn does not stop here. During the Second World War loggers salvaged millions of board feet of timber remarkably resistant to decay from the Burn. It was a dirty job and loggers got the nickname "Tillamook Coal Miners."

Then the six-year Jinx began. The timber industry blocked serious reforestation efforts while they had any chance of salvage logging. Every six years until 1951 a large fire broke out in the Tillamook Burn further delaying rehabilitation. A report of the U.S. Forest Service argued it was more efficient to let nature take its course, let it burn rather than continue firefighting expenditures at their present level. Private owners walked away from their land after salvaging

what they could. Thousands of charred acres reverted to the government for unpaid property taxes and Oregon taxpayers shouldered the burden for fireproofing the Burn.

After the Second World War ended in 1945, State Forester Nelson S. Rogers again approached the Legislature with another plan for rehabilitating the Tillamook Burn after another fire ripped through the Salmonberry River drainage. Silt was draining into coastal rivers, filling Tillamook Bay. Some suggested seeding the whole Burn with grass for grazing cattle and sheep. Others argued the land was too steep to graze anything but mountain goats. It was a typical Oregon debate. Rogers argued this was some of the finest timber land in the world and ought to be restored. He estimated it would cost \$18 million and proposed a severance tax on timber to pay for it. The timber industry would have none of it. Reforesting the Tillamook Burn was not their responsibility any longer. They had handed the land back to the government.

Finally, the public grew weary of the posturing. Voters took matters into their own hands in once-typical Oregon fashion and approved what eventually became a \$40 million bond issue. Ordinary citizens from garden clubs to high school classes took field trips to hand plant trees in the Tillamook Burn. The last of those reforestation bonds was paid off with state income tax revenues in the late 1980's.

The young reforestation in the Tillamook Burn is 40 years old now and the State Department of Forestry is planning to sell what they call commercial thinning sales. At today's lumber prices, state forestry officials estimate the reforestation in the Tillamook State Forest is worth \$8 billion if it was all logged off today - a tempting target for "Me Generation" legislators eager to reduce taxes. The Tillamook State Forest is the World War II generation's financial legacy to the next several generations. There is a growing temptation to cut it young. Private timber companies that once boasted of 100-year rotations on their tree farms now quietly log reforestation at 40 years and less.

It will take public vigilance to prevent the looting of the publicly financed Tillamook State Forest for the short term gain of the timber industry and populist lawmakers who cut taxes by shifting their bills onto the next generation.

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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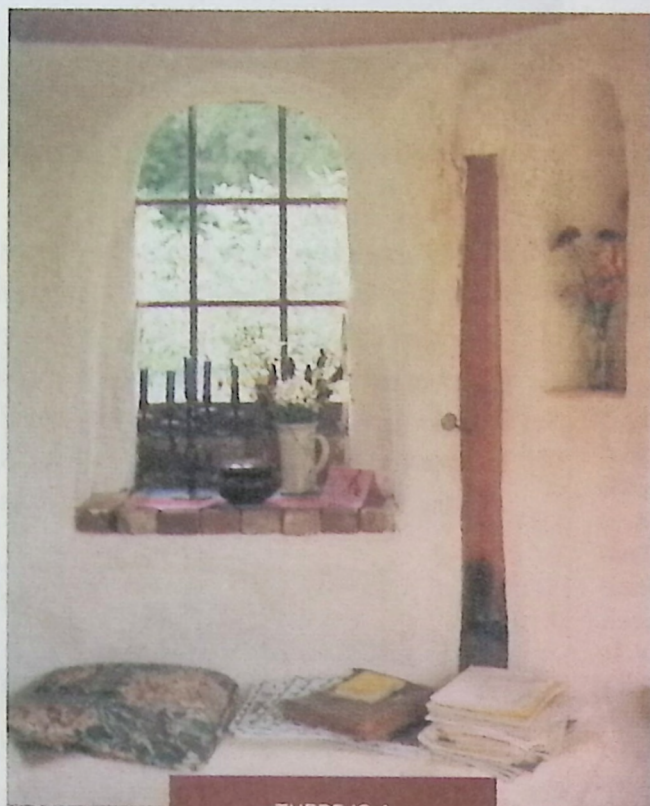
What's five hundred years old but brand new, ancient technology but environmentally appropriate, aesthetically beautiful but dirt cheap, labor intensive but easy to make, cool when it's hot but warm when it's cold? A cob house—that's what.

The word *cob* comes from an Old English root meaning "a lump or rounded mass." Cob is created from earth and straw and is formed by hand. There are cob houses in England built in Elizabethan times that have been continuously inhabited for 500 years and required no maintenance until the 19th century. Even more surprisingly, some of these houses are in Wales, which has the same latitude as the Aleutian Islands (53 degrees).

Ianto Evans, of The Cob Cottage Company, grew up in Wales, and although he is a landscape architect, ceramicist, inventor, writer and teacher, he considers himself primarily an "applied ecologist." He travels a lot, giving workshops on cob building and applied ecology, and is a consultant to USAID, World Bank and the Peace Corps. He tells a story that epitomizes for him what it is that he "does." A woman sitting next to him on a plane asked him, "And what do you do for a living?" "I build old houses," replied Evans.

Actually, he does a lot more than that, and having met him and spent some time at his cob house in Cottage Grove and at the cob house workshop in Coquille, I would say his primary vocation is that of teacher.

"I want to reach people who want to build for



THERE IS A
FUNDAMENTAL CONFLICT
IN THE NATURE OF
MATERIALS FOR
BUILDING IN THE
INDUSTRIAL SOCIETY.

CHRISTOPHER ALEXANDER
FROM A PATTERN LANGUAGE

BY
Christina Alexander
Photos
Peter Ryan

themselves, but are intimidated by the cost and complexity," Evans says. He explains that unless you have a minimum of \$50,000 (and many would say that is not nearly enough) today, you simply can't begin to build a conventional house. In contrast, his beautiful cob cottage cost just under \$500 to build. Evans hastens to add that he is a great scrounger and virtually everything in the cottage that isn't cob is recycled or obtained through barter.

Although the house is tiny by most standards (under 200 square feet), I spent some time in it and can attest that there is no sense at all of feeling cramped. Because of the quality of the light and the openness of the plan, there is a sense of peace and calmness present. The spatial dimensions seem

to expand to encompass the interior. Four adults were in the house for several hours—tea was made and served, and never once did anyone bump into each other or have to move out of each other's way.

Of course, cob houses can be made as large as is required by family size and personal taste. We visited one under construction (also in Cottage Grove) that is much larger than the others we had seen and still retained its integrity and warmth. And all over England there are very large houses made out of this material. But as Margaret Mead said, "The trouble with houses in general is that they are all built on the theory that people have three children who never grow up. Ideally, people would move in the course of their lifetime as their circumstances changed, from small houses, to larger ones, and back to smaller again."

Evans believes in building small when possible. "One of the challenges of my professional life is how to fit new places into their sites so they fit. What it's about is: How do you build so that the structure sets comfortably in its environment?" By keeping the scale small, one can build in places that conventional houses would never fit, complete the project quickly with a minimum of labor and

insulation, the houses are highly energy efficient.

Although the process of making the cob—kneading with feet and hands, laying it up and waiting for it to dry— may be labor intensive and require some patience, in some ways it's actually quicker than conventional building. As Evans says, "Anyone can get a stud framework up quickly, but with cob you don't have to apply insulation, a vapor barrier, tape, etc., etc., so when the walls are finished, they're finished."

An intriguing aspect of cob construction is the opportunity for finishing and decorating. Choices vary from leaving the cob its natural earth color, to whitewashing the inside or outside, to decorating by painting it with a variety of natural pigments as is done in Africa and India, to implanting stones or shells in the surface. On the exterior of Evans' cottage he has applied *ditema* (pronounced "dētayma"), an African technique

CONTINUED ON PAGE 35



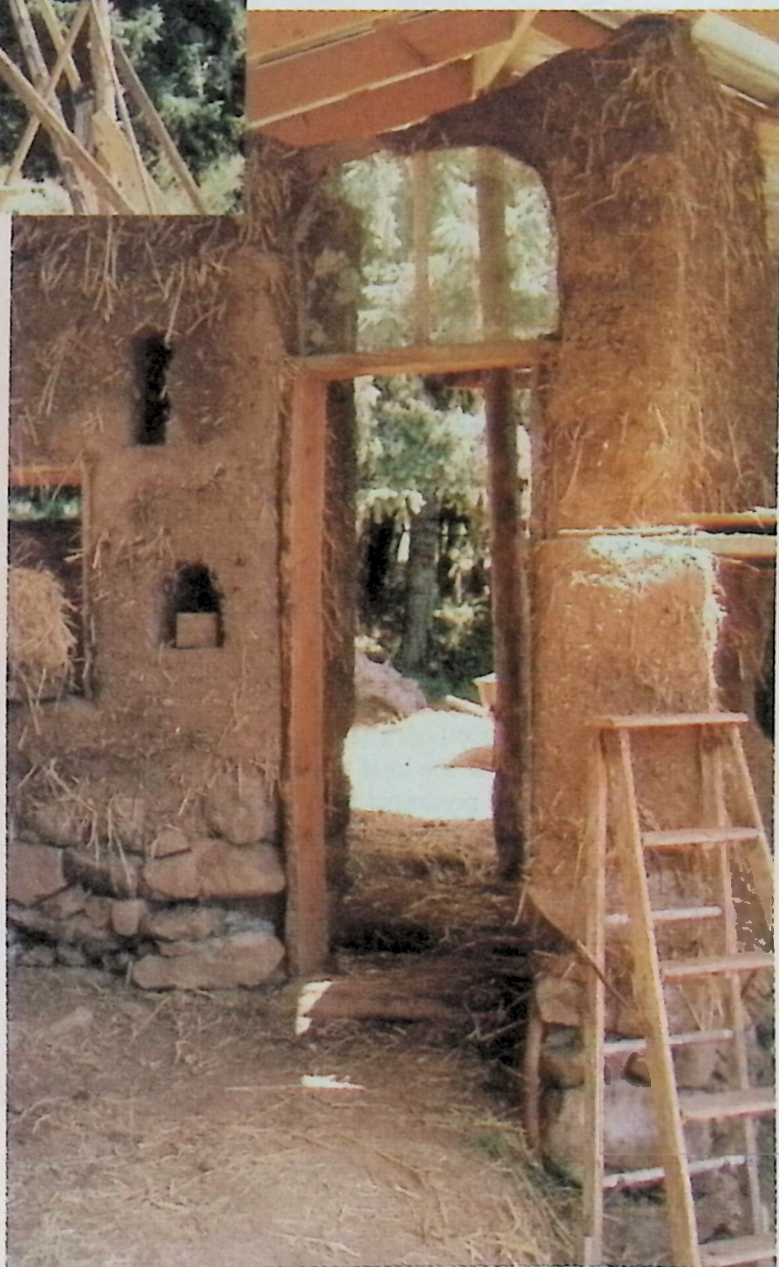
PHOTOS: Interior and exterior views of lanto Evan's Cob house in Cottage Grove, Oregon.

materials, and make better use of recycled materials. Another advantage is that building codes often do not apply to buildings under a certain number of square feet.

The mention of building codes brings up some interesting ideas from Evans. "There need to be specific variances for people to build ecological structures," he explains. "That planning needs to take care of ecological services on the land, including sewage, roads and electrical. We don't take care of this very well in conventional buildings. There is auxiliary pollution from conventional building that comes from the width of the street required, run-off, and the height of the dam required on the Columbia to feed these houses with electricity." And, of course, this partial list does not include the plethora of hazardous materials used in conventional building.

One of the wonderful features of building with cob is that you can actually sculpt your own house. The walls are often rounded, and the linear shape is abandoned in favor of a more organic form. The builder's hands actually shape the exterior, so within certain parameters, the building "grows" rather than is "constructed." In the same way, internal furnishings can be made an integral part of the structure. A curved bench, for instance, is the seating in Evans' cottage. It is covered with fabric cushions and in the winter the cob is heated by a wood stove at one end with a pipe running the length of the bench and exiting at the other end. "Guess where we often wind up sleeping in the winter?," asks Evans.

Most cob houses include a solar room: a wall or partial wall to let in both light and heat. Because cob provides wonderful natural



Loving to Learn

Ashland's Elderhostel Experience

There is an almost indelible cycle imprinted into our biological clocks from the time we are very young. It comes from being in school. We are conditioned to regard Summer as care-free and relaxed. But think of how hard it is, no matter how long you've been out of school, to shake the feeling that when September rolls around, you'd better get busy. It is a seasonal rhythm that some of us try to buck by doing things like taking Fall vacations. But for some, the need to be back in class when the leaves begin to turn is never quite extinguished.

It just so happens that Ashland is a city which caters to the needs of those who never fully lost the impulse to continue learning. Through Southern Oregon State College's (SOSC) Elderhostel program, Ashland is the host to one of the largest and most dynamic programs for "older students" in the country. And, the Elderhostel program proves that learning is not quite the drudgery of our childhood memories.

Elderhostel is a worldwide system of educational and cultural enrichment for people over age 60. The program began in 1975 at the University of New Hampshire and now includes more than 1900 Elderhostel sites.

The idea of "elderhosteling" began over a bottle of wine. A frequent traveler, who noticed youth hostels around the world were being used quite frequently by older people, talked it over with a buddy and decided to set up a program of classes for the post-middle age set at New England College. The



ELDERHOSTEL
IS A WORLDWIDE
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AND CULTURAL
ENRICHMENT
FOR PEOPLE OVER
AGE 60.

BY

V. J. Gibson

Photos

Helga Motley

first year there were 200 participants, 2000 the next. The idea was so popular, it spread like a grass fire in a drought.

Ashland was the first Elderhostel site to offer over 20 weeks of programs each year. These Elderhostel sites are called "Supersites," and 70 of these sites offer over 60 percent of all Elderhostel programs. When Ashland's Elderhostel began in 1980, classes were only offered for a few weeks in the summer. The Director of the program in 1982 was Wayne Schumacher, who saw the economic downturn of the time and the undersubscription of residence halls at SOSC, and parlayed those problems into an opportunity. He offered the radical idea of presenting 42 weeks of programming in a year. It was an idea that launched

him into a mad scramble to design classes and find teachers for an entire year. The idea and the frenzy worked, resulting in an astounding success.

Ashland now offers about 40 weeks of classes each year. State Elderhostel director Meredith Reynolds says, "We're no longer the biggest, but we're still the best." As Director of all the Elderhostel programs in the state, Reynolds says she feels like the mom of Oregon Elderhostels. Moms aren't supposed to play favorites, but Reynolds admits she's guilty in this case.

As Elderhostel developed, the goal was to open campuses to adults who had lacked the time or opportunity for higher education earlier in their lives. In actual practice, however, Elderhostel attracts well-educated and well-traveled retirees. Ashland Elderhostel Director Jeanne Stallman says more

than any previous generation, this group needs something to challenge them. "When they retire, after the first six months of playing golf and traveling, they say, 'I really need to do something that uses my mind,'" says Stallman.

Elderhostel has filled a need that was first recognized when institutes for retirement and learning began in the late 60's, mostly generated by retired teachers. Reynolds says the teachers knew they had experiences and knowledge to share, and Elderhostel is a natural extension of that interest and activity. The Ashland Elderhostel is affiliated with SOSC's learning and retirement program, which involves retired people in projects for Habitat for Humanity, oceanic expeditions, and global volunteers—a kind of short-term Peace Corp.

Outreach continues to try to attract a diversity of retired people, according to Reynolds. She says they often talk to lower income and minority groups to share in the opportunity because it's beneficial to the Elderhostel programs and allows the service to broaden its base.

The program operates within a network of hundreds of elderhostels across the U.S. and other parts of the world. Travelers choose the location to which they want to travel and the courses they want to take from a catalog. A week in Washington D.C. might include classes on running a zoo, cultural treasures, or how government operates. In Ashland, many classes revolve around the Oregon Shakespeare Festival (OSF).

A typical program is one or two weeks long and costs of \$340 per week, which includes housing, classes and meals in Cascade Hall. Theater tickets are extra. But though many of the classes are oriented around the Shakespeare Festival, Elderhostel taps SOSC, as well as the local community, for the wide range of instruction it designs to offer.

Ashland is unusual in the vast number of instructors drawn from the community, who teach art, science, music, literature and much more. Local folk singers Dave and Tammy Marston present a mini-concert/lecture on the history of folk music. Ashland Wine Cellar's Lorn Razzano keeps a class roaring with laughter as he talks about wine. "Don't worry if your bottle has a screw top or a cork," he says, "It's not necessarily a measure of quality, and I won't come to your house to check." From the college come instructors like Russell Sadler, who spoke on the First Amendment during Fourth of July week.

While Elderhostel doesn't want to wear out OSF people, the new plays each season keep people coming back year after year. The participants say classes on set design, costuming, program planning and choreography are informative and entertaining. Actor Jerry Newcomb even punches-out an Elderhosteler in a class on stage combat — all simulated, of course.

Many Elderhostelers make Ashland an annual stop. More than a few, like Sid and Selma Rosenfeld, come two or three times each year.

"It was (the Rosenfelds) who allowed me to see Elderhostel from the Elderhostelers point of view," says Reynolds. They knew so much about it, Reynolds asked them to become hosts. A host acts as the liaison between the staff and visitors and basically

smooths the way for an enjoyable week. The Rosenfelds, who come from York, Pennsylvania, still Elderhostel all over the country. But here in Ashland, says Reynolds, they're Elder"host"elders.

The Ashland Elderhostel has a particularly good reputation, and not merely because of OSF. Elderhostelers as far away as Russia have spread the reputation, remarking on how well-run, well-planned and well-administered the program is. The rooms are clean, comfortable, and for the first time this year, air-conditioned. Unlike SOSC's regular collegiate attendees, Elderhostel visitors, who bring a bit different perspective, rave about the food at Cascade. The local area, with its scenic vistas, is another major incentive to bring the Elderhostelers back again and again. Of course, the real treat is the content of the program's classes.

Ashland's Elderhostel is entirely self-supporting, including paying SOSC for housing and food service costs. Jeanne Stallman says



FACING PAGE: Naturalist Vern Crawford explores with a group of Elderhostelers.

ABOVE: Southern Oregon State College student Heidi Talbot gets acquainted with an Elderhosteler.

it keeps dorms and food services in full swing year-round, bringing down overhead costs to traditional students. The financial benefit to the community for one week's Elderhostel tuition translates to about \$1.5 million. Add to that the purchase of theater and concert tickets, souvenir and meal dollars spent, and the total begins to climb, making a significant contribution to the year-round economic stability of the community.

Instructors, Elderhostel employees, and volunteers find that the participants are an extraordinary group with which to work. A typical class is aware and full of questions. They aren't shy. They ask blunt and direct questions and are willing to talk about

CONTINUED ON PAGE 35

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NATURE NOTES

Frank Lang

Songbirds and Big Macs?

When I taught Conservation of Natural Resources I asked my students if they could connect the disappearance of North American songbirds with North American fast food establishments.

We would conclude that converting South American tropical rainforests to pastures for cattle destined to become hamburgers sold in our fast food emporiums was the connection. Loss of tropical rainforests meant loss of winter habitat that adversely impact migratory song bird populations. It was so convenient. They, the South American ranchers, were sooo bad, and we were somewhat less guilty by eating tons of hamburger.

Guess what? It isn't that simple. We North Americans may be just as guilty, or more so, than the South American rancher. The decline in songbird numbers is well documented in North America via the United States Fish and Wildlife Service's annual North American Breeding Bird Survey. Since 1966 birders have noted species and numbers along designated routes. In the past 25 years many species dropped in numbers. The olive-sided flycatcher, a big fellow, widely distributed in coniferous forests and bogs in the west and Canada migrates from northern South America. I like this bird. From the top of tall trees and snags he waits for insect prey, calling loudly, "Hey, good cheer" or "Hey, free beer", depending on your mood and inclination. Its numbers have declined some 48% in the last twenty-five years, 22% since 1980. Many other species are in trouble as well.

The problem at this end seems to be due to a number of factors, relating to fragmentation of habitat, increase in numbers of cowbirds, increased access to remaining habitat by various predators. Millions of acres of former habitat have been broken up by logging, farming, and development. Smaller patches of habitat, create many more miles of edge around them than one

would find in a large continuous patch. Edges mean intermediate complex habitat that give predators access to songbirds and their nests.

Cowbirds, worse than some people's relatives by marriage, are nest parasites. They lay their eggs in other birdies nests. Some species toss out the deviant egg, or build another nest atop, *ad infinitum*. Other species feed the cowbird chick at the expense of their own nestlings. Cowbird numbers rise, neotropical songbird numbers plummet. Other predators, from snakes and raccoons to the neighbors cat, make further inroads. Its not a pretty sight.

Neither are the once vast temperate coniferous rainforests of the Pacific Northwest. When flying north to Vancouver, British Columbia, and back again not long ago, I was once again stricken by the sight of the patchwork quilt below. Clearcut after clearcut passed by mile after mile. Some had young trees, more seemed to have the reddish brown aspect of exposed bare soil below the shrubs. I know that those forests provided jobs for many and wood fiber for my home. For that I am grateful. But I also know that those vast forests will never ever be the same and that I may never hear the all excited fly catcher's welcome call again. For that I am sad.

The fragmented forest may no longer be home for flying squirrels, red-backed voles, olive-sided flycatchers and the like, but the haunts of less desirable species like boobies, ninnies, yahoos, addle-brained nincompoops, and a new one, the januk. We are not the richer for that. ☐

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.



BACK SIDE OF THE BOOM

Tim Harper

Keeping Track

In a lifetime of driving airplanes, I've had the privilege of having a few traumatic events befall the me. I mean, one just can't go blasting off into thin air and not raise a hair or two in the process. Actually, it's much more prosaic than that, but *blasting off into thin air* sounds better. *Top Gun* sort of stuff. But even without all that window dressing, it's been an interesting ride—engine fires, engines eating themselves. I even had a co-pilot fire once (but that's another story).

Yup, I've had my share of events that made me look at my life and it's meaning. Nothing, however, and I mean nothing, prepared me for the event that just came to pass. It's something so shattering, so deeply disturbing, that I'm not sure I'll ever get over it. And, even if I do, I know that my life has been changed and will never be the same. You guessed it—I got a day timer.


Now, for those of you from the more modern school of life management, you know, the more yuppie persuasion, this may seem like the logical way to manage one's life, to keep track of *things*. But darn it, I'm an aviator. My idea of time management is to make sure never to pass up an opportunity to take on fuel, to get some sleep, or go to the bathroom. Organizing one's day or "pencil people in" is something controllers do—air-traffic controllers that is (I'm not up to pop psychology just yet). You see, it's got to do with the fact that desk jockeys have things like day timers. People who do "quality time" have 'em. Heck, people who actually can't look at an aeronautical chart and figure a six hundred mile leg to plus or minus five minutes in their heads have 'em. In other words,

they have 'em, you know, non-pilots.

The real problem is not that the need to schedule our every waking moment has become a national epidemic. Not that we are desperately trying to overtake our Asian neighbors as the most neurotic and compulsive people on the face of the earth. Nope, it's that we seem to be trying systematically to kill spontaneity and make *everything* become important and meaningful—sort of an egalitarianism of prioritizing. Or, maybe in NewAge-Speak, "empowering all situations equally." That's not too easy for one who's always believed in the old aviation saying, "If you find the end of the runway and don't break anything, the rest is gonna take care of itself."

Actually, for me it's really got to do with the fact that this book that wants to attach itself to my hand is the final admission that I do fly a desk these days.

That despite the fact that I know, in my heart of hearts, I can still climb in one, spool it up and fire on off into the blue, I push a pencil instead of a throttle these days. In other words, it's about ego.

Or, it could be just the proof of another old aviation saying, one that mechanics have used for years. They say: "There's only one difference between a pilot and a puppy—you can teach a puppy not to whine." 

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

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QUESTING FEAST

Geraldine Duncann

Harvest Home

When survival was dependent on the fruits of your personal labors, the harvest, of course, had much more meaning. Now that we live in a culture where the grocery shelves are always stocked and ready, we have lost contact with the seasonal rhythms of the earth. Sure, the price of eggs fluctuates and availability of some of our favorite produce varies, but few of us have ever experienced going without enough to eat.

In rural northern European communities, the harvest was synonymous with survival, and so in both early Pagan and later Judeo-Christian times, the rituals, festivals and celebrations surrounding the harvest were an integral part of each community. Belief in the Mother Goddess, God-

dess of the Harvest, or Harvest Queen was as natural and accepted a part of custom as saying "God bless you" after a sneeze. In many communities, there was great pride and prestige in being the first farm to bring in the last load. Therefore, the farmer/landlord traditionally held the Harvest Home Supper, at which great amounts of traditional harvest foods and drink were supplied as reward for a job well done.

Many country people believed that the spirit of the harvest lived in the field, and that as the corn or other grain was harvested, she retreated to the portion of the field where the corn was still uncut. It was often believed that when you cut the last stand of corn, you actually killed the spirit or god-

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WE RISE UP IN THE MORN,
AND WE BLOW THE HARVEST
HORN;

HI-HOI HI-HOI HI-HOI FOR
HARVEST HOME.

WE HAVE PLOWED AND WE
HAVE SOWN,

WE HAVE REAPED AND WE
HAVE MOWN;

HI-HOI HI-HOI HI-HOI FOR
HARVEST HOME.

HARVEST HOME BREAD

Into a small bowl put:

2 packages dry active yeast
1/1 cup of honey
1/2 cup of sugar
1 cup of warm (not hot) water

Cover with a clean cloth and place in a warm place and leave until frothy and sponge-like. The time will vary depending on the weather.

Into a large bowl place:

2 cups whole wheat flour
2 cups unbleached all purpose flour
1 cup of regular oats
1 cup of multi grain, uncooked cereal
1 teaspoon each cinnamon, nutmeg, and allspice
1/2 teaspoon ginger
2 carrots, grated
2 apples, grated, (skins left on)
1 teaspoon salt (optional)

Toss all together well. Then add the yeast/honey mixture and as much additional water as is necessary to form into a soft, but not sticky dough (probably 1 to 1 1/2 cups. The amount will vary depending on the weather and the brand of flour and grains used).

Turn out onto a lightly floured surface and knead exceedingly well. Be careful not to add too much additional flour in the kneading as this can make the dough too heavy to rise. If you are having trouble with the dough being sticky, wash your hands frequently (since dough tends to stick to dough), dry them thoroughly, and dust them with white flour before beginning to

Continued on next page

dess of the harvest — an event of exceedingly bad luck for the man who did it. Therefore, when the harvesters got down to the last shock of corn, they all stood back and threw their sickles simultaneously at the last bit left standing, thereby insuring that no one man was responsible for the death of the goddess.

This last corn cut was woven into a "Corn Dolly" or the "Neck," and ceremoniously carried in from the fields with the last load. Often the last load was drawn by oxen that were garlanded with greens and flowers and woven braids of corn. Musicians would sit on top of the moving bounty and fiddle and toot some merry melody, while all the harvesters and farm hands danced along behind it. Someone would hold "The Neck," aloft. There would be shouts of, "The Neck! The Neck!," which would be answered by the man who bore it, shouting, "I 'ave it! I 'ave it!" When this merry procession returned to the farm, The Neck or Corn Dolly would be hung in an appropriate place above the large communal dining table, and there it stayed until next Spring when it would be plowed into the fields with the first planting, thereby continuing the age-old ritual of birth and resurrection.

The harvesters, farm hands, milk maids, kitchen help, and all employees and tenants of the farmer would, that evening, partake of the "Harvest Home Supper." This was sure to include traditional harvest dishes and sausages from the newly butchered hogs, huge meat pies, pies of the freshly

harvested apples, and, of course, the bramble berries, hawthorns and slows gathered by the children. There would be flummry, a sort of pudding made from the new wheat, clotted cream, fresh cheeses, cider, and those two mainstays of country life, both dependent on a good harvest, bread and fine nut brown ale.

As the evening progressed and the brimming bowl flowed full well, the farmer and his family would drink a final toast to the harvesters and a job well done. The workers would drink to the good health of their master, who then would discreetly retire so as not to dampen the spirits of the mounting jocularity. □

Geraldine Duncann is an artist and food and travel writer. She is currently the owner of Goodfellows of Ashland, a bakery featuring Old World breads and pastries. *Questing Feast* with Geraldine Duncann can be heard every weekday evening just before *All Things Considered* on JPR's Classics & News Service.

HARVEST HOME BREAD CONTINUED

knead again. More bread failures are from inadequate kneading than anything else.

When the dough is smooth and elastic, place in a lightly oiled bowl, cover with a clean cloth, and leave in a warm place away from drafts until at least double in bulk. Again, the time will vary depending on the weather. When ready, bring the dough back to the kneading surface, punch down, lightly knead again and form into one large or two small found loaves. Cut a crisscross pattern in the top with a sharp knife, place on lightly oiled baking sheets or sheets lined with baking

parchment, and leave until double in bulk. Place in a preheated 350° oven and bake for approximately 30 to 45 minutes, depending on the size of the loaf. The bread is done when it sounds hollow if tapped.

For a soft, tender crust that can be easily sliced for sandwiches and toast, paint the loaves with melted vegetable margarine and place in a clean paper bag and leave until cool. For a crisp, chewy crust, place the hot loaves on a cooling rack and leave uncovered until cool. Of course, they may never get cool, since who can resist hot bread right out of the oven.

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ON THE SCENE



Michael Skoler

Inside Rwanda: Feeling the Fear

On April 6, the President of Rwanda died in a mysterious plane crash. The ensuing orgy of violence has claimed as many as 500,000 lives, according to relief organizations. Human rights groups, relief workers, and some analysts blame the Hutu-dominated Rwandan army and army-created militias for most of the slaughter. The primary victims have been members of the Tutsi minority, as well as the regime's opponents among the Hutu majority. Correspondent Michael Skoler went to Rwanda twice following the president's death. He wrote this piece just before he entered the country a second time to visit areas held by the rebel Rwandan Patriotic Front.

bies on their backs. But even the refugees seemed calm, stopping to talk in small circles or cooking by the roadside as if on a picnic.

That changed about 10 miles out of the capital, Kigali, where the killing had begun.

I was in the lead truck when we stopped in front of a tree limb lying across the road. Two soldiers lay on their bellies in the dirt just off the road, one pointing a heavy machine gun balanced on a tripod at us. A belt of about 50 bullets dangled from it. The other aimed a rifle grenade at our truck. A dozen soldiers walked the line of our Red Cross trucks shouting, "Are you Belgians?" and checking passports.

The Rwandan army didn't like Belgians and

had already killed Belgian UN peacekeepers, accusing them of helping their enemies. We had no Belgians among us and were waded on.

Two bodies floated in a swamp by the road, as soldiers ate lunch and drank banana beer nearby. I began to doubt whether travelling with the Red Cross was as safe as I had thought.

We passed checkpoint after checkpoint manned by drunken soldiers; some waved gaily at us, others raised their guns....We heard gunfire nearby, and I slumped down in the seat of the truck.

But the soldiers were less frightening than what we saw as we entered Kigali. Men and women were breaking the doors and iron grills of shops to loot. Every hundred yards or so, mobs of men and boys had set up makeshift roadblocks. They drank and cradled spears, iron bars, AK-47s, and ma-

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IT WAS TOO DANGEROUS
TO TRAVEL AND TALK TO THE
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COMMON AND
UNPREDICTABLE.”

The Uganda-Rwanda Border - Rwanda lulled me when I first entered the country, travelling through soft, green mountains, passing banana groves and carefully terraced fields of corn, sorghum, and beans. People glanced lazily at our convoy of five supply trucks, all with large red crosses painted on the sides.

I had hitched a ride with the International Committee of the Red Cross - the only relief group still working inside Rwanda a week after the president's death. We arrived by road from Burundi, and the massacres hadn't yet reached the southern countryside. The only strange sight was the people.

For hours, we passed an unbroken stream of thousands walking toward Burundi, shepherding goats, pushing bicycles loaded with furniture, hauling mattresses and food on their heads, and carrying ba-

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chetes. Some waved hand grenades at us, with their fingers looped through the pins. Some had laid out the day's kill - bodies hacked to pieces or clubbed beyond recognition. I was afraid to look too closely, afraid I would catch the eye of someone who didn't care whom they killed.

After a tense, eternal mile of crawling past roadblocks, we reached the Hotel des Mille Collines. It was filled with well-to-do Rwandans more afraid of the streets than we were. Many were Tutsi, or half-Tutsi, the minority ethnic group targeted by government troops and mobs alike. But there were plenty of Hutus as well. Even army officers involved in the killing had deposited their families there - knowing better than most the horror they had helped unleash.

Journalists had taken cars left behind by fleeing Europeans, but most of us didn't dare travel far. It was too easy for someone to decide you were Belgian without bothering to ask.

I made it to a Red Cross hospital nearby, where I discovered what the handiwork of a machete could do to its victims. I found a few survivors, with parts of their necks and skulls missing - just raw, pink holes against their black skin. The mobs seemed to go for heads and faces first - people's ears were missing; deep slashes crossed their mouths and noses; eyes bulged from machete blows.

As soon as I arrived in Kigali, other journalists and I began figuring out how to leave. It was too dangerous to travel and talk to the people doing the killing, to find those in hiding, or to stay in a place where murder had become common and unpredictable. Even Red Cross workers were being killed.

Within 30 hours I was on my way out again, evacuated from the hotel by UN troops, and on a military plane back to Nairobi. And I was frustrated; frustrated that all I could report was the horror, because it was impossible to get the real story and start to explain why Rwanda had drifted into this nightmare. ■

Michael Skoler is an NPR foreign correspondent based in Nairobi, Kenya.

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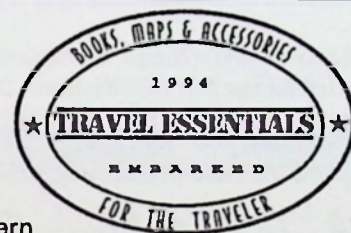
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PROGRAM GUIDE

At a Glance

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CLASSICS & NEWS SERVICE KSOR / KSRS

This month we salute the Rogue Valley Symphony Orchestra. For the week of September 12-16, all featured works on both First Concert and Siskiyou Music Hall will come from recordings made by JPR of last season's Rogue Valley Symphony concerts.

You can hear the complete Wagner Ring Cycle from the 1994 Bayreuth Festival, conducted for the first time by James Levine. The Ring Cycle begins with a broadcast of *Das Rheingold*, Saturday, September 4 at 10:30 am. Other operas begin earlier, so listen for details!

Rhythm & News Service KSMF/KSBA/KSKF/KAGI/KNCA/KNSQ

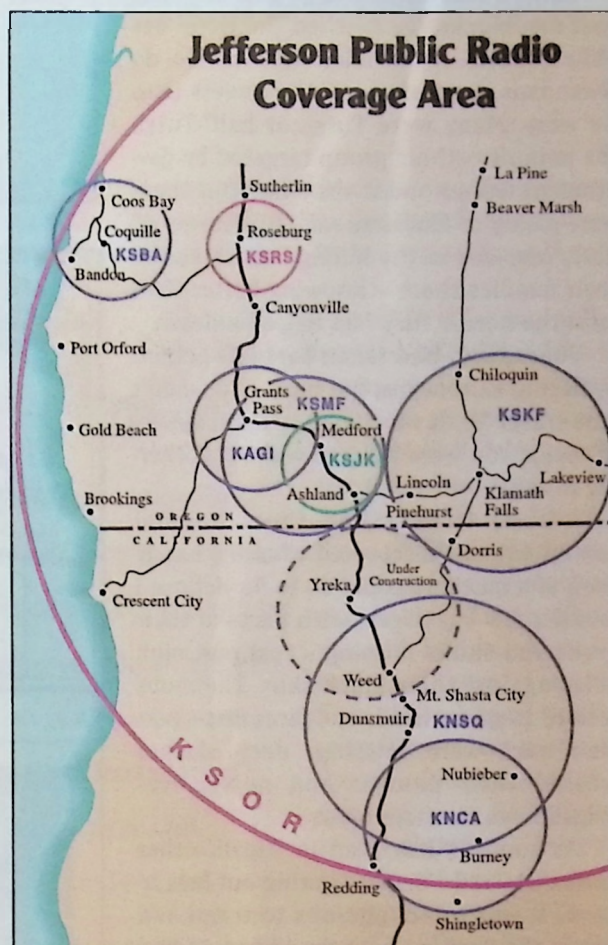
Hear an exclusive all-acoustic concert by Taj Mahal on *BluesStage*, Sunday, September 25 at 2:00 pm.

The legendary Welsh triple harper Robin Huw Bowen is profiled in performance and conversation on *The Thistle and Shamrock*, Sunday, September 18 at 9:00 pm.

News & Information Service KSIK

JPR inaugurates the next season of Rogue Valley Civic League Forums, Fridays at 12:00 noon, beginning September 2.

A new edition of *Monitor Radio* debuts September 5. You can now hear all the latest news from *Monitor Radio* weekdays at 10:00 am.



Volunteer Profile: Tana Flaxman

Tana has worked at Jefferson Public Radio since last summer. She began as a volunteer in JPR's news department. "I read (*All Things Considered* host) Noah Adam's autobiography and was inspired to get involved in public radio. It sounded like fun," she says.

Tana regularly is the news anchor for *The Jefferson Daily*, and also has produced news features for the program. This summer she is branching out by training to host music programs.

Tana is now also an SOSC student. A senior majoring in Communication, she plans on pursuing a career, believe it or not, in radio.



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsmuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator communi-
ties listed on previous page

KSRS 91.5 FM
ROSEBURG

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 Bayreuth Festival 1994	9:30 St. Paul Sunday Morning
12:15 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal		4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Sound of Writing (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Riverwalk (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Tales of Sherlock Holmes (Wednesdays)	1:00 Afropop Worldwide	2:00 BluesStage
6:00 Northwest Journal	9:30 Ken Nordine's Word Jazz (Thursdays)	2:00 World Beat Show	3:00 Confessin' the Blues
6:30 Jefferson Daily (Marketplace heard on KAGI)	10:00 Jazz (Mon-Wed)	5:00 All Things Considered	4:00 New Dimensions
7:00 Echoes	Jazzset (Thursdays)	6:00 Rhythm Revue	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazz Revisited (Fridays)	8:00 Grateful Dead Hour	6:00 Folk Show
Selected Shorts (Tuesdays)	10:30 Vintage Jazz (Fridays)	9:00 The Retro Lounge	8:00 Musical Enchanter Storytelling Hour
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	1:00 Monitor Radio	7:30 Inside Europe	10:00 Sound Money
8:00 BBC Newshour	1:30 Pacifica News	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitor Radio	2:00 Monitor Radio	9:00 BBC Newshour	2:00 El Sol Latino
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:00 Healing Arts	8:00 BBC World Service
The Parents Journal (Tuesday)	3:30 As It Happens	10:30 Talk of the Town	
Quirks and Quarks (Wednesday)	5:00 BBC Newshour	11:00 Zorba Paster on Your Health	
New Dimensions (Thursday)	6:00 The Jefferson Daily	12:00 The Parents Journal	
Voices in the Family (Friday)	6:30 Marketplace	1:00 C-SPAN'S Journal	
12:00 BBC Newsdesk	7:00 The MacNeil-Lehrer Newshour	2:00 Commonwealth Club of California	
12:30 Talk of the Town (Monday)	8:00 Northwest Journal	3:00 Second Thoughts	
The American Reader (Tuesday)	8:30 Pacifica News	3:30 Second Opinions	
51 Percent (Wednesday)	9:00 BBC Newshour	4:00 Bridges	
	10:00 BBC World Service	5:00 To the Best of Our Knowledge	
		8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A
MINNEAPOLIS MN 55403-1596

AS IT HAPPENS
RBC NEWS HOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (202) 775-8686
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610
HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 759-1500
MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899
NORTHWEST JOURNAL
NORTHWEST PUBLIC AFFAIRS NETWORK
Listener line: (206) 626-6771
SADLER'S OREGON OUTLOOK
RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520
SECOND THOUGHTS
AMERICAN FORUM
12400 VENTURA BOULEVARD
SUITE 304
STUDIO CITY CA 91604
STAR DATE
RLM 15.308
THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN TX 78712
(415) 471-5285

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm

NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm

Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm

Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm

Bayreuth 1994: Wagner's Ring Cycle

James Levine conducts his first Bayreuth Ring Cycle in a new production directed by Alfred Kirchner. Produced by Deutsche Welle.

2:00-4:00pm

St. Louis Symphony

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Richard C. Hottel hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am

St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm

On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage — from well-known hits to the undeservedly obscure.

3:00pm

Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00–5:00pm

All Things Considered

The latest news from NPR.

5:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00–2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

† indicates 1993–94 Rogue Valley Symphony Orchestra performance

First Concert

- Sept 1 Th Rachmaninov: Rhapsody on a Theme of Paganini
- Sept 2 F Dittersdorf: Harp Concerto in A
- Sept 5 M Copland: Symphony No. 3
- Sept 6 T Mozart: String Quartet in d, K. 421
- Sept 7 W Bruch: Violin Concerto No. 1
- Sept 8 Th Taverner: "Last Sleep of the Virgin"
- Sept 9 F Weber: Clarinet Concerto No. 2
- Sept 12 M JC Bach†: Viola Concerto in C
- Sept 13 T Schumann†: Konzertstück
- Sept 14 W Debussy†: Nocturne
- Sept 15 Th Prokofiev†: Symphony No. 1
- Sept 16 F Mussorgsky†: Pictures at an Exhibition
- Sept 19 M Shostakovich: Piano Concerto No. 1
- Sept 20 T Beethoven: "Harp" String Quartet
- Sept 21 W Britten: Variations on a Theme of Frank Bridge
- Sept 22 Th Franck: Prelude, Chorale and Fugue
- Sept 23 F Haydn: Symphony No. 101
- Sept 26 M Gershwin*: Rhapsody in Blue
- Sept 27 T Brahms: Horn Trio
- Sept 28 W Bach: Brandenburg Concerto No. 5
- Sept 29 Th Schubert: Symphony No. 2
- Sept 30 F Dvorak: Serenade for Strings

Siskiyou Music Hall

- Sept 1 Th Dvorak: String Quartet in F, "American"
- Sept 2 F Prokofiev: Piano Concerto No. 3
- Sept 5 M Ives: Symphony No. 2
- Sept 6 T Elgar: Piano Quintet
- Sept 7 W Bizet: Symphony in C
- Sept 8 Th Dohnanyi: Serenade for String Trio
- Sept 9 F Beethoven: Symphony No. 4
- Sept 12 M Mozart†: Symphony No. 25
- Sept 13 T Saint Saens†: Piano Concerto No. 2
- Sept 14 W Tchaikovsky†: Symphony No. 5
- Sept 15 Th Dvorak†: Violin Concerto
- Sept 16 F Beethoven†: Symphony No. 5
- Sept 19 M Elgar: Violin Concerto

- Sept 20 T Mozart: Symphony No. 38, "Prague"
- Sept 21 W Holst*: The Planets
- Sept 22 Th Strauss: Horn concerto No. 2
- Sept 23 F Schubert: "Trout" Quintet
- Sept 26 M Gershwin*: Piano Concerto in F
- Sept 27 T Tchaikovsky: Trio in a
- Sept 28 W Mozart: Grand Serenade in B-flat
- Sept 29 Th Schumann: Piano Quartet
- Sept 30 F Sibelius: Symphony No. 5

HIGHLIGHTS

Bayreuth 1994: Wagner's Ring Cycle

Sep 3 Das Rheingold
Cast: John Tomlinson, Ekkehard Wlaschiha, Manfred Jung, Hanna Schwarz, Siegfried Jerusalem, Rene Pape, Eric Halvarson, Birgitta Svenden.

Sep 10 Die Walkure
Cast: Poul Elming, Tina Kiberg, Deborah Polaski, John Tomlinson, Hans Sotin, Hanna Schwarz.

Sep 17 Siegfried
Cast: Wolfgang Schmidt, Deborah Polaski, Manfred Jung, Ekkehard Wlaschiha, John Tomlinson, Birgitta Svenden.

Sep 24 Gotterdammerung
Cast: Wolfgang Schmidt, Deborah Polaski, Falk Struckmann, Anne Linden, Eric Halvarson, Ekkehard Wlaschiha.

St. Louis Symphony

Sep 3 Rachmaninov: Piano Concerto No. 3; Dukas: Fanfare to *La peri*; Debussy: *La Mer*. Leonard Slatkin, conductor. Stephen Hough, piano.

Sep 10 Barbara Kolb: *All In Good Time*; Weber: Piano Concerto in C, Op. 11; Brahms: Symphony No. 3. Leonard Slatkin, conductor. Nina Bodnar, violin. David Buechner, piano.

Sep 17 Vivaldi: Concerto in D Minor for Two Violins, Concerto in A Minor for Two Violins; Arthur Benjamin: Romantic Fantasy; Samuel Adler: Concerto for Woodwind Quintet; Britten: A Young Person's Guide to the Orchestra. Leonard Slatkin, conductor.

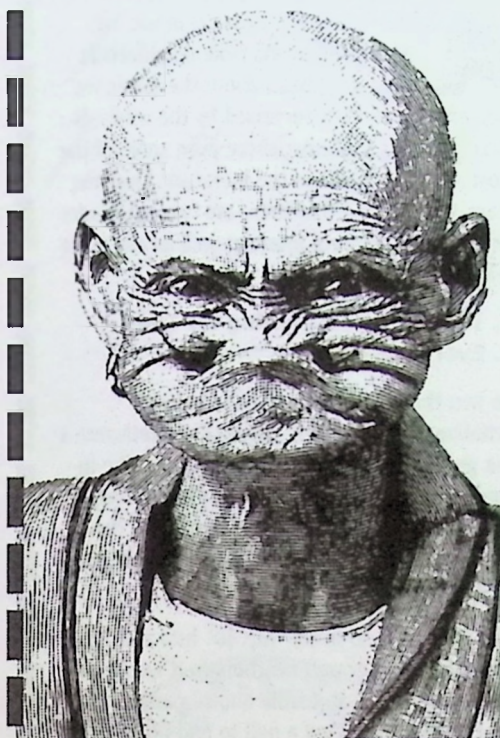
Sep 24 Elgar: Introduction and Allegro for String Quartet and String Orchestra; Messiaen: *Et exspecto resurrectionem mortuorum*; Brahms: Concerto in A Minor for Violin, Cello and Orchestra ("Double Concerto"). Leonard Slatkin, conductor. Pamela Frank, violin. Carter Brey, cello.

St. Paul Sunday Morning

Sep 4 Angela Hewitt, piano. Works by Bach, Schumann, Chabrier, and Roger Sessions

Sep 11 Benita Valente, soprano; Sharon Isbin, guitar; Lydia Artymiw, piano. Works by Savio, Albeniz, Barrios, Bonfa, Schubert, Fanny Mendelssohn-Hensel.

Sep 18 Kim Kashkashian, viola; Charles Ambromovic, piano. Works by Brahms, Milhaud, Britten, Falla.



No, this guy didn't just win the brussel sprout pie eating contest.

He was locked in his car and his radio was stuck on a station playing the piece of classical music he loathes most.

Don't you hate it when that happens?

Classical Worst

Tell us the music *you* hate most
Turn the page and VOTE!



As broadcasters of classical music, we receive comments from our listeners on a daily basis about the music we play, and we're often surprised by the wildly diverse opinions that exist about even some of the most standard works in the literature. Over the years, we've found that there are two old adages that apply to classical music as well as any other field of interest:

1. **There's no accounting for taste**
2. **Everyone's a critic**

So you thought that everybody loves Tchaikovsky, right? You think that Beethoven's the greatest composer who ever lived? The incredibly strong negative reactions that even some of the world's most famous pieces can elicit is enough to make one wonder what anyone does agree on.

Still, there are so many "top 40" lists and "critic's choice" programs, we thought it would be interesting to go at it from another angle. So, to that end, we're taking a poll to find out what our listeners really *don't* like. Tell us you're most loathed, hated, despised works of classical music. We're looking for the names of three pieces that, if you never heard them again, you're life would almost seem better. Then, really let loose and tell us the names of three composers who you think should have listened to their parents and become doctors or lawyers, or anything but composers. We'll count up the five least-favorite pieces and composers and treat ourselves to a full week of everyone's least-favorite music on JPR's *Classics & News Service* during October. So hold your ears, here we go with the "worst of the worst."

VOTE HERE!

Three Least Favorite Pieces:

1. _____
2. _____
3. _____

Three Least Favorite Composers:

1. _____
2. _____
3. _____

Just clip this form and mail it by
September 15th to :

Jefferson Public Radio
1250 Siskiyou Blvd.
Ashland, OR 97520
attn: Classical Worst

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNET

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Naturewatch* at 2:30pm.

3:30-4:00pm
Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm
Wednesday: The Sound of Writing

9:30pm
Wednesday: Cases of Sherlock Holmes
Britain's Independent Radio Productions brings you dramatizations of three of Holmes's most famous adventures.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create

this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm
Friday: Riverwalk: Live from the Landing
The Jim Cullum Jazz Band returns with six months of classic jazz from San Antonio, Texas.

10:00pm
Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm
Thursday: Jazzset
NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm
Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition
The latest national and international news from NPR.

10:00-11:00am
Car Talk
Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am
West Coast Live
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-2:00pm
AfroPop Worldwide
One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm
The World Beat Show
Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

6:00-6:00pm
All Things Considered
The latest national and international news from NPR.

6:00-8:00pm
Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am
The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm
Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm
BluesStage

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm
Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.



Hosts of *Echoes* John Diliberto and Kimberly Hass

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm
The Musical Enchanter Storytelling Hour
This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.

9:00-10:00pm
The Thistle and Shamrock
Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space
Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am
Possible Musics
Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalls

Sep 1 Joe Williams' 70th Birthday Celebration
Sep 8 Black/Note, the Teodros Avery Quintet
Sep 15 Coltrane Quartet Veterans: McCoy Tyner Big Band; Elvin Jones and the Jazz Machine
Sep 22 Manenque and Giovanni Hidalgo
Sep 29 Steve Turre's Sanctified Shells; Charles Lloyd

AfroPop Worldwide

Sep 3 A Visit to Abidjan
Sep 10 Creole Currents in the Caribbean
Sep 17 Acoustic Africa
Sep 24 Africa in America

Marian McPartland's Piano Jazz

Sep 4 Carmen McRae
Sep 11 Ellis Larkins
Sep 18 James Williams
Sep 25 Dudley Moore

BluesStage

Sep 4 Sir Mack Rice, Charlie Sayles
Sep 11 Kim Wilson, Carol Fran and Clarence Holliman
Sep 18 Smokey Wilson, Duke Robillard, Kenny Neal
Sep 25 Taj Mahal (All acoustic!)

Confessin' the Blues

Sep 4 The Music of Mississippi Fred McDowell
Sep 11 Pigmeat Markham – Hear Comes The Judge
Sep 18 Post Imperial T-Bone Walker
Sep 25 Jazzin' It Up

New Dimensions

Sep 4 Illness as Teacher, with Kat Duff
Sep 11 Lifting the Veil on Death, with Sherwin Nuland, M.D.
Sep 18 Spiritual Intelligence, with Marsha Sinetar
Sep 25 Feeling Alive and "In the Flow," with Mihaly Csikszentmihalyi

Thistle & Shamrock

Sep 4 Cut the Rug
Sep 11 Working Folk
Sep 18 Robin Huw Bowen
Sep 25 Appalachian Routes

*Jazz is played
from the heart. You
can even live by it.
Always love it.
Satchmo
Louis Armstrong. 1965*



Riverwalk Live from the Landing

Celebrating jazz – America's classical music.

- Great performances
- Lively interviews
- Personal Anecdotes
- Pure entertainment

Featuring The Jim Cullum Jazz Band and guest artists with host David Holt.

Rhythm & News
Fridays at 9pm

MONITOR



RADIO

Mondays-Saturdays News & Information

Check listings for broadcast times

SUNDAY MORNING

from the
Canadian Broadcasting
Corporation

Sundays at 6am News & Information

News & Information Service

KSJK AM 1230
TALENT

MONDAY-FRIDAY

5:00-8:00am

Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am

Marketplace Morning Report

6:50am

JPR Local and Regional News

8:00am-9:00am

BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-11:00 a.m.

Monitor Radio

11:00AM - NOON

MONDAY

People's Pharmacy

TUESDAY

The Parents Journal

Bobbi Connor explores issues facing parents and children.

WEDNESDAY

Quirks and Quarks

The CBC's award-winning science program.

THURSDAY

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY

Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

NOON - 12:30PM

MONDAY-THURSDAY

BBC Newsdesk

The latest international news from the BBC World Service.

FRIDAY

Noon: Rogue Valley Civic League Forums

This month we will present the best of last year's forums, along with two new programs.

Sep 2 Oregon Values and Beliefs Study

Sep 9 Oregon's Fiscal Choices - Ballot Measure 5: Is It Fulfilling Its Promises?

Sep 16 Earthquake Preparedness

Sep 23 Citizen Participation: Can We Make a Difference?

Sep 30 Community College Services in Jackson and Josephine Counties

12:30PM - 1:00PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY

The American Reader

Interviews with authors of the latest books.

WEDNESDAY

51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm

Monitor Radio

The latest national and international news.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY

Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm

Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm

BBC Newshour

6:00pm-6:30pm

The Jefferson Daily

Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm

Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

The MacNell-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm

Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm

BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

Monitor Radio Weekend

7:00am-7:30am

BBC Newsdesk

7:30am-8:00am

Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.



Sound Money host Bob Potter

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm

C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm

Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm

Second Thoughts

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm

Second Opinion

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm

Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

BBC Newshour

10:00-11:00am

Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

El Sol Latino

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.



from the
Canadian Broadcasting
Corporation

Weekdays at 3:30pm
News & Information

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the
Rhythm & News Service

FROM NATIONAL PUBLIC RADIO

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

REGIONAL

State Farm Insurance Agents serving
Medford, Ashland, Central Point,
Grants Pass and Jacksonville

Subway Sandwiches with locations in
Ashland, Medford, White City
& Klamath Falls

ROGUE VALLEY

Frank & Tammy Alley • Medford

American Guild of Organists
Bob Bullwinkel • 535-3678

John G. Apostol, M.D., P.C.
815 E. Main • Medford • 779-6395

The Arborist • Pete Seda
1257 Siskiyou #224 • Ashland • 482-8371

Ashland Center for Women's Health
540 Catalina Dr. • Ashland • 482-3327

Ashland Community Food Store
37 Third Street • Ashland • 482-2237

Ashland Homes Real Estate
159 E. Main • Ashland • 482-0044

Ashland Paint & Decorating Center
1618 Ashland St. • Ashland • 482-4002

Paula Backus, DVM
108 7th Street • Ashland • 535-2479

The Beanery
1602 Ashland Street • Ashland • 488-0700

Bento Express
3 Granite Street • Ashland • 488-3582

Black, Chapman, Webber, & Stevens
ATTORNEYS
930 W. 8th • Medford • 772-9850

Nancy Bloom
223 Meade Street • Ashland • 488-5795

Bloomsbury Books
290 E. Main • Ashland • 488-0029

Buckhorn Springs
2200 Buckhorn Springs Rd.
Ashland • 488-2200

Cafe 24
2510 Hwy 66 • Ashland • 488-0111

Catalina Physical Therapy
246 Catalina Drive • Ashland • 488-2728

Century 21 - Main Street Realty
Two locations in Ashland • 488-2121

The Clearinghouse
63 Bush Street • Ashland • 488-0328

Douglas Col of Ashland
CERTIFIED ROLFER
349 E. Main, #3 • Ashland • 488-2855

Carol Doty, LMFT
Medford • 772-6414

Ed's Associated Tire Center
2390 N. Pacific Hwy • Medford • 779-3421

Explorer Travel Service
521 E. Main • Ashland • 488-0333

Elaine Fielder, LCSW
386 Arnos Ave. • Talent • 535-7797

Fourth Street Garden Gallery & Cafe
265 Fourth St. • Ashland • 488-6263

The Framery
270 E. Main • Ashland • 482-1983

Gastroenterology Consultants, P.C.
691 Murphy #224 • Medford • 779-8367

Deborah Gordon, M.D.
1605 Siskiyou Blvd. • Ashland • 482-0342

Graven Images
270 E. Main Street • Ashland • 482-1983

William P. Haberlach • ATTORNEY AT LAW
203 W. Main, Ste 3B • Medford • 773-7477

Heart & Hands
255 E. Main • Ashland • 488-3576

David Heller, DC
987 Siskiyou Blvd. • Ashland, OR 97520

Hellgate Excursions
953 SE 7th St. • Grants Pass • 479-7204

Il Giardino
5 Granite St. • Ashland • 488-0816

Intl Imports Marketplace
297 E. Main • Ashland • 488-2714

The Allen Johnson Family • Ashland

Kellum Brothers Karpel Kompany
350 S. Riverside • Medford • 776-3352

Kelly's Equipment
675 E. Park • Grants Pass • 476-2860

Kimball, Dixon & Company • CPAS
517 W. 10th St. • Medford • 773-2214

Larry's Music
211 NE Beacon • Grants Pass • 476-4525

Lithia Auto Centers
Medford & Grants Pass

Brian & Susan Lundquist
P.O. Box 445 • Jacksonville • 899-8504

Cynthia Lord • Ashland

McHenry & Associates • PUBLIC RELATIONS
2541 Old Military Rd. • Central Point
772-2382

Medford Clinic, P.C.
555 Black Oak Dr. • Medford • 734-3434

Medford Orthopedic Group
840 Royal Ave., #1 • Medford • 779-6250

Medford Fabrication
P.O. Box 1588 • Medford • 779-1970

Meyerding Surgical Associates
2931 Doctors Park Dr. • Medford • 773-3248

Myrick, Seagraves, Adams & Davis
ATTORNEYS
600 NW 5th St. • Grants Pass • 476-6627

New Trend Interiors
33 S. Riverside • Medford • 773-6312

Norris Shoes
221 E. Main • Medford • 772-2123

Northwest Nature Shop
154 Oak Street • Ashland • 482-3241

OB-GYN Clinic
777 Murphy Road • Medford • 779-3460

Pacific Spine & Pain Center
1801 Hwy 99 North • Ashland • 482-5515

Patrick Burch Plumbing
694 Liberty • Ashland • 488-5928

Gary C. Peterson • ATTORNEY
201 W. Main, Ste. 4A • Medford • 770-5466

Plant Oregon
8677 Wagner Creek • Talent • 535-3531

William G. Purdy • ATTORNEY
201 W. Main, Ste. 4A • Medford • 770-5466

The Red Baron Restaurant
3650 Biddle Road • Medford • 772-1678

Peter W. Sage / Smith Barney Shearson
680 Biddle Rd. • Medford • 772-0242

Isabel Sickels - On behalf of
The Pacific Northwest Museum
of Natural History

Silk Road Gallery
296 E. Main • Ashland • 482-4553

Douglas Smith, O.D. • OPTOMETRIST
691 Murphy Rd., #236 • Medford • 773-1414

Soundpeace
199 E. Main • Ashland • 482-3633

Travel Essentials
253 E. Main • Ashland • 482-7383

United Bicycle Parts, Inc.
691 Washington • Ashland • 488-1984

Wagner, Ward, Giordano • ARCHITECTS
349 E. Main, #4 • Ashland • 482-5482

**The Web-sters: Handspinners,
Weavers & Knitters**
11 N. Main • Ashland • 482-9801

Wild Birds Unlimited
1733 E. McAndrews • Medford • 770-1104

COAST

A New Leaf Nursery
1052 Southwest Blvd. • Coos Bay • 269-5912

Art Connection
165 S. 5th, Ste. B • Coos Bay • 267-0186

Bill Blumberg Graphic Art & Signs
North Bend • 759-4101

Burch & Burnett, P.C. • ATTORNEYS AT LAW
280 N. Collier • Coquille • 396-5511

Checkerberry's Flowers and Gifts
180 N. Second St. • Coos Bay • 269-5312

Clausen's Oysters
811 North Bay Dr. • North Bend • 267-3704

Cone 9 Cookware & Espresso Bar
Pony Village Mall • North Bend • 756-4535

Coos Head Food Store
1960 Sherman Ave • North Bend • 756-7264

Farr's True Value Hardware
Coos Bay • 267-2137 / Coquille • 396-3161

Foss, Whitty, Littlefield & McDaniel
ATTORNEYS
P.O. Box 1120 • Coos Bay • 267-2156

Frame Stop
171 S. Broadway • Coos Bay • 269-2615

Gourmet Coastal Coffees Co.
273 Curtis Ave. • Coos Bay • 267-5004

Harp's Restaurant
830 First Street SE • Bandon • 347-9057

Harvest Book Shoppe
307 Central • Coos Bay • 267-5824

Katydid Gifts & Accessories
190 Central • Coos Bay • 756-2667

**Menasha Corporation's
Land & Timber Division**
P.O. Box 588 • North Bend • 756-1193

Moe's Super Lube
330 S. Broadway • Coos Bay • 269-5323

Nosler's Natural Grocery
99 E. First Street • Coquille • 396-4823

The Pancake Mill
2390 Tremont • North Bend • 756-2751

Weldon & Sons Building/Remodeling
P.O. Box 1734 • Coos Bay • 267-2690

Winter River Books and Gallery
P.O. Box 370 • Bandon • 347-4111

KLAMATH BASIN

Audiology Hear Again
120 N. 10th • Klamath Falls • 884-4428

Cogley Art Center
4035 S. 6th • Klamath Falls • 884-8699

Latourette's Heating
2008 Oregon • Klamath Falls • 884-3798

UMPQUA VALLEY

John and Mary Kapka Unruh, M.D.
Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. • Dunsmuir
(916) 235-0754

The Floating World • Kobi Ledor, M.D.
5841 Sacramento Ave. • Dunsmuir
(916) 235-0754

Yreka Western Railroad
P.O. Box 660 • Yreka • (916) 842-4146

portant rulemaking proceeding a few years ago, the FCC gave public broadcasters the freedom to present announcements which come closer to traditional advertising for non-profit organizations. No doubt the FCC eased the regulations as applicable to non-profit organizations because public broadcasters still cannot engage in on-air fundraising efforts for any purpose other than their own self-support.

Why accept underwriting support? Underwriting support for public radio is growing faster than membership support. Since underwriting income has typically provided single-digit percentage support for stations, there's a great deal more growth opportunity in underwriting grant income for most stations than in membership income, which has long been a major—in some instances major—element of stations' income streams.

In JPR's case, underwriting income has well more than doubled, and now provides about \$125,000 per year to us—or around the support from one of our two on-air annual fundraisers. That is support which would have to be replaced with a third annual fundraiser, with larger membership pledges from you and your neighbors if our programming services were to remain intact. Underwriters are providing an essential financial component of our local programming services as well as the national programs you routinely enjoy.

What about the relationship of underwriting announcements to on-air content? There is none. No underwriter at JPR has ever seen or heard a broadcast in advance or sought to influence our treatment of news or other program offerings. In a very few instances individuals in the community with an ax to grind sought to try to get an underwriter to pressure us to take a particular programming step and both the underwriters, to their credit, and we steadfastly refused to engage in that type of charade. We would lose an underwriter before we allowed an underwriter to influence our programming. In all our twenty-five years there is only one underwriter who withdrew their support because of some JPR programming they heard and with which they disagreed. The vast majority of underwriters understand that we are like the newspaper. We have a lot of stories, columns, cartoons and pictures. Just because you buy an ad somewhere in the paper

doesn't give you a right to decide what the content of the paper should be. The freedom to offer different points of view is an important American principle. Underwriters celebrate that diversity.

How about the frequency of announcements? At JPR, we generally make announcements twice per hour, and the total announcement, including our station identifications and any underwriting announcements we need to make, are limited to a total of sixty seconds. Thus, typically less than two minutes per hour is devoted to the announcements which in any fashion interrupt our main program service. Recently, I was driving in a community we serve at some distance from home and listened to a local commercial station. They ran a constant stream of commercials in which they stacked more than a dozen consecutive thirty and sixty second announcements. In fact I was surprised that they even had competing businesses clustered in the same break. This station not only was offering well more than twelve minutes of advertising per hour but was doing so in a fashion which was really an assault upon a listeners' sensibilities. Moreover, as the "information revolution" we keep hearing about evolves, it is likely that television stations and commercial radio stations will continue to water down their advertising standards, and increase their air time devoted to commercials, as they seek to maintain income in the face of smaller audience levels due to increased competition for the public's attention. In short, on the commercial side of things this problem will likely get a lot worse.

What does the future hold? Late in the 1980's the federal government established a temporary commission to examine public broadcasting's revenue patterns. The commission was created in the face of Congress' inability, or unwillingness, to hold federal support for public broadcasting constant in the face of inflation. (Federal support for public broadcasting would be more than double its current size if the appropriation had just kept pace with inflation since 1980.) Unfortunately, the federal deficit and mounting conservative opposition to public broadcasting, has whittled away federal support. The federal commission, which was supposed to identify potential replacement revenue, specifically opposed allowing pub-

lic stations to begin advertising but did advocate liberalizing stations' approach toward underwriting in hopes of stimulating new revenue from that source to replace declining federal appropriations. And that is precisely what has happened.

Does this growth particularly disrupt audience listening? I really don't think so. When we talk about the very significant increase in JPR's underwriting support, much of that growth really isn't apparent in the way the advertising load on the commercial station which I mentioned affected me. Because we operate multiple program services, we have multiple opportunities for underwriting income. Much of the growth in underwriting income which we have experienced has resulted from the introduction of these added services and the new underwriting grants they have generated. Thus, unless you receive multiple JPR services and turn on multiple radios simultaneously to hear the different announcements which are occurring contemporaneously on our various services, you wouldn't be particularly affected by the growth in JPR's underwriting support.

On some of our individual stations, however, there has been a significant increase in the number of underwriting acknowledgements. In some breaks we now cluster three underwriting credits, where, ten years ago, we might have clustered only two. Perhaps public radio would be better without this growth in underwriting support. But, as we have sought to hold service levels for listeners in the face of declining federal support and the burgeoning cost of programming from NPR and other sources, we have concluded that a very slight increase in underwriting presence is better than not having the programming which distinguishes public radio at all.

Underwriters are performing an extremely important role in strengthening and preserving our public radio programming. Neither we, nor you, could provide this service without them. Next time you are in an establishment which helps support Jefferson Public Radio, how about saying "thanks." ■

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

artscene

ROGUE VALLEY

Theater

- ◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of



"Grandpa" (Clayton Corzatte) welcomes a hug from his daughter (Catherine E. Coulson) in the Oregon Shakespeare Festival's production of *You Can't Take It With You*.

Shakespearean, classical and contemporary productions. The season runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (through October 30); *Hamlet* (through October 30); *Fifth of July* (through October 29); *The Rehearsal* (through October 29). Performances in the Elizabethan Theatre are *The Tempest* (through October 7); *Much Ado about Nothing* (through October 9); and *The Two Noble Kinsmen* (through October 8). Performances at The Black Swan: *Oleanna* (through - October 29); *The Colored Museum* (through October 30). Beginning Sep-

tember 6, evening performances start at 8pm. Informal Talks in the Park with members of the Festival company continue through September 6. Lectures in Carpenter Hall continue through September 23. For information on tickets, membership, or to receive a 1994 season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

- ◆ Actor's Theatre presents a musical version of *Pinocchio* at the Miracle Playhouse in Talent. The performance, adapted by Michael O'Rourke, with music by Charles M. Armstrong III, is directed by Laura Kepley, and runs Thursdays through Mondays through September 4. (503)535-5250.

Music

- ◆ Britt Festivals 32nd Season runs through September 4. All concerts take place under the stars at the Britt Festivals grounds in historic Jacksonville. September events include Joan Baez 9/1; Neville Brothers and Curtis Salgado 9/2; Earl Klugh and Adrian Legg 9/3; and Randy Newman and Greg Brown 9/4. For ticket information, membership, or a season schedule, contact the Britt Office at (503)773-6077 or 1-800-88-BRITT.

- ◆ Jefferson Public Radio presents an evening with pop/jazz star Bruce Hornsby at the Britt Festival grounds in Jacksonville, Friday September 9 at 7:30pm. The concert is a benefit for Jefferson Public Radio. Tickets are available through Ticketmaster charge by phone: (503)224-4400; G.I. Joe's Ticketmaster in Medford; and Cripple Creek Music in Ashland.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

September 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's Calendar of the Arts

- ◆ The *Eleventh Annual September Music Festival* will be held at the Medford Westminster Presbyterian Church, 2000 Oakwood Drive at 3pm on September 11, 18, and 25. Mozart will be the featured composer in three concerts presented by pianist Eda Jameson. On Sunday, September 11, Jameson will perform works for piano four-hands with Joyce Stevens. Flutist Sherill Kannasto will join Jameson on Sunday, September 18. The final concert is a solo recital by Jameson. All concerts are open to the public, and donations are gratefully accepted.

- ◆ Donizetti's comic opera *Don Pasquale* is the fall production of the Rogue Opera. Sung in English, performances take place in the Music Recital Hall on the SOSOC Campus September 15, 16 & 17. Tickets are available at the Britt Ticket Office in Medford, at the Rogue Opera office in the SOSOC Music Bldg., or phone 552-6400.

- ◆ Celebrate the West with Rogue Valley Symphony's Pops Americana Concert, Saturday, September 10 at the Britt Gardens, Jacksonville. Concert will feature music from *Grand Canyon Suite*, *Oklahoma*, *Billy The Kid*, and *Dances With Wolves*. Gates open at 5:30. Pre-show concert with Debra & Charles Guy at 6:30. Concert begins at 7:30. Tickets: \$7, children 12 and under free; \$10 reserved. (503)488-2521.

Exhibits

- ◆ *Eugene Bennett: A Retrospective* continues at The Schneider Museum of Art through September 9. *A Celebration of Art and Wine* is a benefit for the Museum on Saturday, September 10. Beginning September 9 is an exhibit of works of Mark Bornowski and Margarita Leon, with an opening reception 9/22 from 7-9pm. The museum is located on the campus of Southern Oregon State College in Ashland. (503)552-6245.

- ◆ The Wiseman Gallery at Rogue Community College in Grants Pass presents an exhibit of ceramic and mixed media wall pieces by Ellen Ornitz, and also mixed media sculpture by Robert Geshlinder, September 12 through October 7. (503)471-3500 ext. 224.



A watercolor by Hariett Rex Smith will be part of a silent Auction to benefit Jefferson Public Radio held at the Fourth Annual Jacksonville Celebrates the Arts Festival on August 26-28 in downtown Jacksonville. Photo by Helga Motley.

COAST

Music

◆ The Redwood Theatre Concert Series presents Brenda Grimaldi and Friends on September 11 at 3pm. Soprano, Brenda Grimaldi includes a wide range of opera, Broadway, traditional and popular music. A few local artists are planning to join Brenda for some musical surprises. The program is comprised of favorites, including "Musetta's Waltz" from *La Boheme* and the beloved "Memory" from *Cats*. For tickets contact Friends of Music, PO Box 1660, Brookings. (503)469-5775

UMPQUA VALLEY

Music

◆ The Roseburg Folklore Society Presents its Fall 1994 Concert Series. Concerts are held at the Umpqua Valley Art Center, 1624 West Harvard Avenue, Roseburg. Admission at the door is generally \$7 (with a \$1 discount for RFS and other Oregon Folklore Society members). The three concert series begins with Chaskinakuy -

Andean Music on Friday, September 23 at 8pm. Performers Edmond Badoux and Francy Vidal bring to audiences the highland music of South America. In concert the duo incorporates 25 different instruments. For more information call (503)673-9759

Other

◆ Some of Oregon's finest food, wine, music and art come together at the 25th Annual *Umpqua Valley Wine, Arts and Jazz Festival*, September 9, 10 & 11 in historic Oakland. The festival kicks off with a "preview" lamb barbecue dinner on 9/9. For information about dinner and festival tickets, phone 672-2648 or 1-800-444-9584.

N. CALIFORNIA

Music

◆ College of the Siskiyous will present five performances for the 1994-95 season of the COS Performing Arts Theatre Series. Dance Through Time's signature show, *Dancetime!* will be the season opener on Wednesday, September 28 at

7:30pm. This show brings a tour of popular dance, beginning with the dances of the Renaissance to the Hip Hop of the 1990's. Weed. (916)938-4461

Exhibits

◆ *Alphabets, Bobbins and Cross Stitch* is the title of an exhibit of handmade textiles from 1679 to 1927, on display through September 18 at the Redding Museum of Art & History. The exhibit, from the collection of the Oakland Museum, focuses on the role of women in the manufacture of essential household textiles and decorative items. The Museum is located at 56 Quartz Hill Road. (916)225-4155

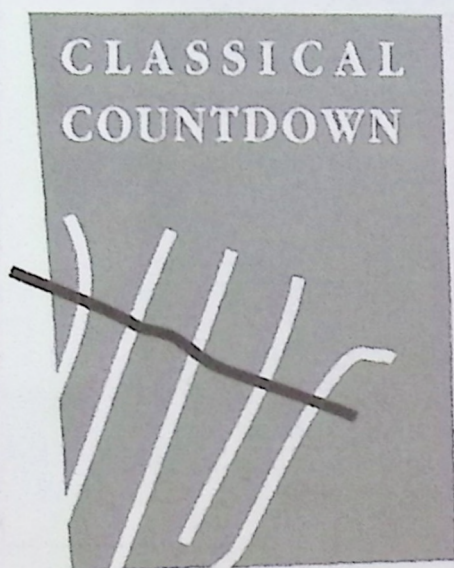
KLAMATH BASIN

Theater

◆ The Linkville Players present *She Loves Me*, a "happy musical" based on the 1937 play *Parfumerie*. Originally produced by Harold Prince, *She Loves Me* opens Friday, 9/30. Directed by Kathleen Adams at the Linkville Playhouse, 201 Main St., Klamath Falls.

**Move over
Casey Kasem.**

QUARTERDECK



Join Rich Capparella
for a weekly countdown
of the nation's favorite
classical music
recordings as published
by *Billboard Magazine*.
Expect some surprises
along the way – such as
Pick of the Week,
Dark Horse of the Week,
and an occasional
Turkey of the Week.

Sundays at 3pm
CLASSICS & NEWS



RECORDINGS

Peter Gaulke

This Blues Has the Scent of Roses

What cities come to mind when you think of thriving blues communities? Chicago? Memphis? New Orleans? Clarksdale, Mississippi? Well, there is another blues town much closer to home that deserves as much recognition for having a well-balanced supply of blues clubs, and musicians to fill them, as the bigger name cities. It's Portland, Oregon!

Yes, Portland. Due in part to endless support from Portland's blues fans, the Rose City boasts live blues seven days a week, performed by musicians and bands who have achieved both Northwest and national recognition. A key to the success of Portland's blues scene is simply the opportunity to perform in an important venue. A large number of Portland's best blues acts perform each year at the Waterfront Blues Festival, which showcases local and national blues talent each July 4th weekend at Tom McCall Park along the Willamette River.

Thankfully, the folks at Burnside Records had the foresight to record the 1993 Festival and release it for us all to enjoy. Simply titled *The 1993 Portland Waterfront Blues Festival*, this recording is the best way to hear twelve of Portland's finest blues acts with the purchase of one compact disc.

The recording begins with two of Portland's best known and most highly respected blues musicians, Lloyd Jones and Margo Tufo. Lloyd Jones and his band The Struggle begin with a version of *Toughen Up* from his first release. Lloyd "Have Mercy" Jones combines lean and hungry vocal styling and strong stratocaster slide blues guitar licks. With the band's R&B flavors, including the "Texas Tenors," this performance is a rousing example of why they are a favorite from Seattle to the Bay Area and beyond.

Margo Tufo's gutsy brand of vocals, reminiscent of her mentors Big Mama Thornton and Etta James, can make the hair stand up on your neck. Her seven member ensemble during this performance included Robbie

The 1993 Portland Waterfront Blues Festival

BURNSIDE RECORDS

Laws who has become one of Portland's rising blues guitar stars in his own right. They rip into Dennis Lasalle's *Someone Else is Steppin' In*, turning it into more than seven minutes of red-hot musical explosiveness. This has to be one of Portland's best performing blues bands of all time.

Next on the bill is the recording's only solo performer, Kelly Joe Phelps. Playing lap-style slide guitar, Phelps offers a moving rendition of Robert Johnson's *Crossroads*. His performance here is both respectful of the traditional blues and a personal interpretation of one of blues' most recognized songs.

The recording's highlight is a powerful vocal performance by Shelia Wilcoxson during Backporch Blues' entry. Backporch Blues is a four person band that can provide the intimate feeling of acoustic blues, while maintaining an energy that is uniquely exhilarating. Wilcoxson's vocals on *Mean Old Man*, written by guitarist Whit Draper, are versatile and gutsy without being harsh. Her ability to work a crowd of 20,000 with her spoken breaks turns this performance into a rousing event. Whit Draper, Jeffery Dawkins on harmonica and bassist Matt Miles, together with Wilcoxson, turn a traditional down home blues sound into contemporary success. It's unfortunate that Backporch Blues is no longer together as a band.

From Baker City, Oregon comes The Switchmasters. The Switchmasters are a quintessential blues band who churn up a roadhouse blues number aptly called *Back To Baker City*. Leader and bassist Jimmy Lloyd Rea brings in harpman Bill Rhoades to provide a solid blues foundation to a gritty original.

The Jim Mesi Band works roughly 250 nights a year and their performance of *That*

Train Don't Stop Here Anymore is a perfect example of why. Lead guitarist and vocalist Jim Mesi, a veteran of several of Portland's better known blues bands, including The Paul Delay Band, combines his tasty lead guitar work with Lily Wilde's proficient lead vocals. Portland has become a haven for women blues vocalists, and Lily Wilde proves that she's ready to be one of the best.

The Channel Cats, along with Too Slim & the Taildraggers, are the leanest bands on the bill with three members each. The Channel Cats feature guitarist-vocalist Chris Miller. His aggressive guitar playing on *Strange Land* is a no holds-barred rock-n-blues number. Tim "Too Slim" Langford fronts his Spokane based band the Taildraggers with a guitar slinger flair during Howlin' Wolf's *How Many More Years*. Nothing drags in this eight-minute rocker.

If the Channel Cats and the Taildraggers are the smallest bands to appear on stage, Pin & The Hornets is the largest. This 10 piece "big band" leans heavily on the sounds of brass. The Hornets are fronted by guitarist Larry "Pin" Pindar, except on John Mayall's *Streamline*, where former Mayall sax man Chris Mercer puts together one of his arrangements. This toe-tapping number provides good variety from the guitar based blues sounds on this compact disc.

Two other blues women, Duffy Bishop and Linda Hornbuckle, along with blues shouter Mel Solomon, round out this powerful live review of Portland's blues scene. Linda Hornbuckle is backed by No Delay (Paul Delay's former bandmembers), offering their interpretation of Willie Dixon's *I Just Want To Make Love To You*. Mel Solomon wails on *Woke Up The Morning*.

What really wraps this compilation into a nice, neat package, is a clean live recording. No loud audience clapping or slopping mixing here. This is a blues recording done with the raw live energy which makes the bands as exciting to hear as they are to watch.

Burnside Record's release **1993 Portland Waterfront Blues Festival** serves up twelve of Portland's finest blues bands, playing high energy live sets, at the pre-eminent blues festival of the Pacific Northwest. With a combination like that, it's an unbeatable blues gem. And if that isn't enough, Burnside is donating a portion of the proceeds from this project to the Oregon Food Bank.

Peter Gaulke is the host of *Confessin' the Blues*, heard Sundays at 3pm on JPR's Rhythm & News Service.

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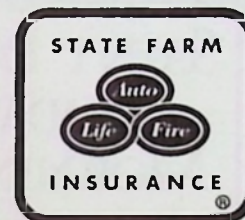
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COMPACT DISCOVERIES

Fred Flaxman

The New Gershwin?

Have you ever heard of Paul Schoenfield? Well, neither had I until a few days ago when I received a new CD from Argo (440 212-2) packed full of his exciting, melodious, highly rhythmic music.

Comparing him to George Gershwin may be stretching it a bit, but there are some similarities. Schoenfield also mixes classical with jazz and popular music forms. Schoenfield can write good tunes. Like Gershwin, Schoenfield is Jewish and influenced by Jewish folk music.

But Schoenfield occasionally adds one element to his mix that doesn't exist at all in Gershwin: sections of loud, dissonant modern music – the kind which critic Henry Pleasants once quipped was neither modern nor music. This is bound to turn off many a listener, including this one, and keep Schoenfield's name hidden from a wider public. This is unfortunate, since most of the Schoenfield represented on this CD is not only highly accessible, it's outright entertaining. If I could figure out how to program my programmable CD player, I would simply set it to skip the few-and-far-between disagreeable parts.

Gershwin always sounds as though his music were written by Gershwin, and not by anyone else. He was a thoroughly original and unique talent. Schoenfield, on the other hand, sometimes sounds like Gershwin, sometimes like Shostakovich, Leonard Bernstein, Bartok, Ravel, Prokofieff, Mozart, Claude Bolling or Ringling Brothers Barnum and Bailey Circus.

Within a single composition Schoenfield can go from jazz to vaudeville to klezmer (a kind of Eastern European Jewish folk/jazz with a small band headed by a clarinet) to a Strauss waltz to blues to Dixieland, as he does in *Vaudeville*. Or he can go from dissonant modern to blues, big band and Broadway musical, as he does in *Four Parables*.

Schoenfield shows great energy and a musical sense of humor. He is a superb orchestrator, whereas Gershwin was just

learning how to write for instruments other than the piano, and Gershwin's best symphonic compositions were orchestrated by Ferde Grofé. But, whereas Gershwin left us a wealth of beautiful music by the time he was abruptly taken from us at the age of 38, Schoenfield, at 47, is represented on only three previous recordings in the current Schwann Opus Catalog, and those he shares with other composers.

Judging by the new Argo release, which is devoted completely to Schoenfield, I hope that this middle-aged composer is hoarding a whole lot of compositions as worthy of being recorded as the three on this disc. They are all performed by the New World Symphony conducted by John Nelson – *Four Parables* (with Jeffrey Kahane, pianist), *Vaudeville* (with Wolfgang Basch, piccolo trumpeter), and *Klezmer Rondos* (with Carol Wincenc, flutist).

"A friend once suggested to me," Schoenfield writes, "that I take some life experiences and set them to music. The result was the *Four Parables* for piano and orchestra.... Each of the four movements musically treats an actual life encounter..."

The first movement, *Rambling till the butcher cuts us down*, was "a response to a debate surrounding the release of an aged quadriplegic murderer from prison." The music, reflecting the situation, is dissonant, disagreeable and difficult.

The second movement, *Senility's ride*, was inspired by a man the composer met in Vermont who was slowly going senile. "In his sounder moments," Schoenfield writes, "he would reflect on his present condition and his youth. Nostalgically, he would speak of his past vigor, his love of dancing, his life in South America, and how now this had all been taken away. During one of my last conversations with him he mused somewhat philosophically, 'Life is tantamount to a burlesque show.'"

Schoenfield's music mirrors this description, "riding" from a pretty, Gershwin-like blues tune in the beginning, through some

dissonant contemporary measures, to big band and flashy Broadway musical styles.

Elegy, the third movement, was written in memory of an acquaintance of the composer who, "being convinced by religious fanatics that seeing a physician was unnecessary, died needlessly during young adulthood." This story is more touching than the music, which I found lacking in melody and boring.

The final movement, *Dog heaven* — a jazzy, jubilant allegro molto — was inspired, the composer says, "by an encounter with two children whose mother had gotten rid of the family pet as a punishment. To assuage their pain, I made up this fanciful story about a jazz club in 'Dog Heaven', a place where the streets are lined with bones and there is a fire hydrant on every corner." The music is as much fun as the composer's description — jazzy and tuneful.

Vaudeville, a suite for piccolo trumpet, was written for the soloist in this recording. It consists of five movements which follow the form of a vaudeville show: *Overture*, *Bear dance*, *Klezmers*, *Sketches*, and *Carmen Rivera*. In between some of the acts is the master of ceremonies, represented by the piano. The last movement is a set of variations loosely based on the Brazilian song, *Tico-Tico no fubá*. The entire composition is light and fun. Nothing to skip here, even if you know how to make your CD player do magic tricks.

The final selection on this CD, *Klezmer Rondos*, makes use of Hasidic-style songs and dances, Eastern European modes, marches and Jewish folk songs. The piece is melodious, with some catchy tunes. The more I play it, the more I like it.

Schoenfield may not be Gershwin reincarnated, but I hope there's more of these long-form, jazz-influenced "classical" compositions where these came from. When it comes to 20th Century music, I certainly prefer Schoenfield to Schoenberg, and would like to hear more of him. ■

Fred Flaxman is developing a *Compact Discoveries* series for public radio. He also writes a monthly column, "Modern Life," for Ashland's *Lithiagraph*.

POETRY

1947

BY JOSEPH SOLDATI

Once
boys played baseball
without adults,
even on Saturdays.
Fathers,
thinking more of sons then,
knew one was always out
on a close play,
and did not interfere.
And sometimes,
after supper
in the hot hushed evenings of July
the fathers would come out
like shy children
in their tee-shirts and dress pants,
and they would hit
huge parabolic drives
that cracked through the dry sycamores
many yards away,
and run the short basepaths
in their thin dark socks
that would never come clean
for work again,
and pause in their great glee
to breathe hard and light cigarettes.
We relayed those long balls
by brigades
until it was too dark to see;
then we all walked home
under a full moon
nestled in the sky
like a new baseball
in a worn mitt.

Joseph A. Soldati's poetry has appeared in numerous literary publications. His most recent book of poems is *Making My Name* (Mellon Poetry Press, 1992). He lives in Independence, Oregon.

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THEATER REVIEW

Alison Baker

Hamlet

By William Shakespeare, Directed by Henry Woronicz
Oregon Shakespeare Festival through October 30

Rumors in the halls of the capitol whisper that the charming leader of the country and his lovely wife have sinned. They and everyone around them are caught up in personal ambitions, sorrows and lusts that will have tremendous impact on affairs of state. Washington, D.C.? No, it's Elsinore, and the play is *Hamlet*, a tragic story as enthralling in Ashland in 1994 as it was in England 400 years ago.

Hamlet doesn't have an anachronistic bone in its textual body, and this production directed by Henry Woronicz, with its underplayed sets and costumes, emphasizes the utterly human nature of the characters. In fact, without the sumptuous thrones and smoking medieval torches, the flowing bathrobes and skin-tight leotards that we expect in Shakespeare, the characters take—so to speak—center stage. The costumes are a mix—some traditional, some contemporary, and some plucked from all the years between; and in combination with the stage set's shrouded statues of fallen or still-rising heroes, they set the scene for times that are out of joint.

Hamlet (played by Richard Howard) is the Prince of Denmark whose recently-deceased father has been succeeded by his own brother Claudius (Lawrence Hecht), who has o'erhastily married *Hamlet*'s widowed mother, Gertrude (Katherine Conklin). When the ghost of the dead king (also played by Lawrence Hecht) tells *Hamlet* that Claudius in fact was the cause of his death, and suggests that *Hamlet* seek revenge, the story begins its relentless slide toward the familiar tragedy. Along the way it catches up and destroys everyone in its path: Ophelia (Dawn Lisell), *Hamlet*'s sometime girlfriend; her pontificating father Polonius (Sandy McCallum) and brother Laertes (James Newcomb); *Hamlet*'s old chums Rosencrantz and Guildenstern (Linda Alper and U. Jonathan Toppo—or is it U. Jonathan Toppo and Linda Alper...).

I've seen a dozen *Hamlets*, and this is the first time I have understood several things—for example, what Gertrude can possibly see in Claudius. This Claudius is wonderfully charming and attractive. He's clearly mad about Gertrude, and he seems sincerely concerned about the sullen and grieving *Hamlet*. Only gradually do we become aware that he is also a ruthless, ambitious politician, who will stop at nothing to consolidate his power. And the madness of Ophelia is here no airy-faery flitting through the herb garden but the harsh, ranting torment of a person who has broken under tremendous shock and strain—behavior we see all too often in our own times.

It's fun to see Rosencrantz and Guildenstern as a heterosexual couple, and their close, bickering relationship throws *Hamlet*'s solitary condition into relief. As the First Gravedigger, the wonderful J. P. Phillips doesn't strain and posture to convince us he's the comic relief: he tosses off his lines as matter-of-factly as he tosses outdated bones from Ophelia's grave. As for Fortinbras (Michael Behrens), the Norwegian prince who will gain Denmark's throne in the end, he's a thuggish military man who seems more powerful than intelligent, and whose brute force is the sort that multitudes mistake for leadership.

Most endearing in this production is *Hamlet*'s faithful friend Horatio (John Pribyl). I'd never really noticed Horatio in other productions; he was indistinguishable from the other guys in tights. Maybe here his nice tweed overcoat makes him stand out. In fact, it's hard to miss Horatio's presence in scene after scene of the unfolding drama—not taking much of an active part, except as companion or comforter, but aware of and watching everything that happens. And that is, of course, the role he's destined for: when he tries to follow his beloved *Hamlet* into death, *Hamlet* exhorts

him to live on as a witness to what has happened. And so he does, the lone survivor—sort of like Joseph Cotton in *Citizen Kane*, that other tweed-coated reminiscing friend (we can imagine Horatio in old age, croaking out to some intrepid playwright, “Ah, yes, Rosebud—that’s for remembrance”).

I digress, but in fact *Hamlet*’s genealogy can be traced not only back through Elizabethan politics to the history of Hamlet the Dane, but forward to Freud’s works and theories, and to the literary traditions in every genre that are based so squarely on Shakespeare’s writing. Shakespeare’s very phraseology permeates our day-to-day speech—in fact, half the fun of Shakespeare is hearing old familiar lines, and in *Hamlet* there are plenty: “To thine own self be true;” “To be or not to be;” “Get thee to a nunnery.” And I wish I understood what’s so hilarious about “Something is rotten in the state of Denmark:” it’s so familiar, so much-abused, that we can’t help but giggle when Marcellus solemnly makes that ominous pronouncement.

Some people may go to the theatre only for that half of the fun—recognizing the familiar. Like small children, they want the same stories told the same way every time—same red cloak, same wolf eating the same granny. Early in the season I heard rumors that this *Hamlet* was disappointing—people didn’t like the unusual stage setting, the untraditional costuming. Being a fan of the comfortably familiar myself, I almost didn’t go to *Hamlet* this year; who wants to see an old favorite ruined by artistic creativity?

Luckily, I had this column to write, so I *had* to go, and if you’ve read this far you may have guessed that I’m glad I did. Those complainers probably judge a book by whether it has a covered bridge on its cover. I suggest that you just ignore all reviews and go see the play. You can always leave at intermission if you don’t like it. *Hamlet* runs three hours and twenty minutes, and at the performance I saw the house was just as full after intermission as before. ■

Alison Baker writes fiction, essays and reviews in Ruch, Oregon.

\$500 HOUSE

Continued from page 9

mixing horse manure and red clay as a decorative technique around the windows. It looked so charming, and had such a wonderful, earthy color—completely unlike any paint.

Evans feels strongly that cob, although known and used by indigenous peoples around the world for millennia and by Europeans for centuries, is a method of construction whose time has finally come in industrialized countries. With modern building methods having reached a state of high complexity, expense, and inefficient and unecological use of materials, and with the increasingly tentative supply of wood, this method seems a perfect alternative.

Cob construction’s low cost may also be a part of the solution to the homeless problem, says Evans. He has been working with the homeless shelter in Eugene, and so far the biggest problem seems to be the availability of land on which to build. “This is an opportunity to get our act together with small, humble houses. I’m prepared to do work on this by coming up with

a house/shelter that fits these parameters,” Evans says.

People of all ages attend Cob Cottage’s workshops, and people of all ages (including children, who are welcome) can actually *do* the construction. Evans has conducted workshops at the Eugene Waldorf School, and as he says, “It’s wonderful for kids to be on a construction site where they can’t get hurt.” Even a three-year-old was part of the building process. “They get a lot of satisfaction from it,” Evans says.

My 15-year-old son was with us on our visit to the Coquille site, and he was excited about the possibility of creating a space for himself on our place that he and his friends could build themselves. I was excited because it is both within his ability (if he attends a

workshop) and within my budget—a *real* homeowner’s dream come true.

Christina Alexander is a freelance writer who lives in North Bend.

The Cob Cottage Company offers workshops all over Northern California and Oregon. Two upcoming workshops are: September 3-5 & 3-9 Western Oregon, Sept. 10-12 & 10-16 Northern California. 3 or 4 day introductory courses cost \$140, 7-day advanced workshop is \$240. Phone The Cob Cottage Company at 503-942-3021 for more information, or write them at PO Box 123, Cottage Grove, Oregon 97424.

LOVING TO LEARN

Continued from page 11

their life experiences. “You have to be ready for it. I love working with this group,” says Stallman.

There are no classes on aging or being old at the Ashland Elderhostel. Stallman says the program is not about being old, and there are other places to go to find out about retirement planning or how to weather aging. Instead, everything is centered around learning about life. Many of the courses can be found in regular college curricula.

Perhaps exemplary of the soul of the

program is a participant who signed up for a raft trip. She had never been rafting before in her 88 years. She sat right in the front of the raft, which anyone who’s done any rafting knows is the wettest place to sit. She had a marvelous time, and cheered them on the entire way. Says Stallman, “That’s the Elderhostel spirit.”

VJ. Gibson is a freelance journalist who lives in Ashland.

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